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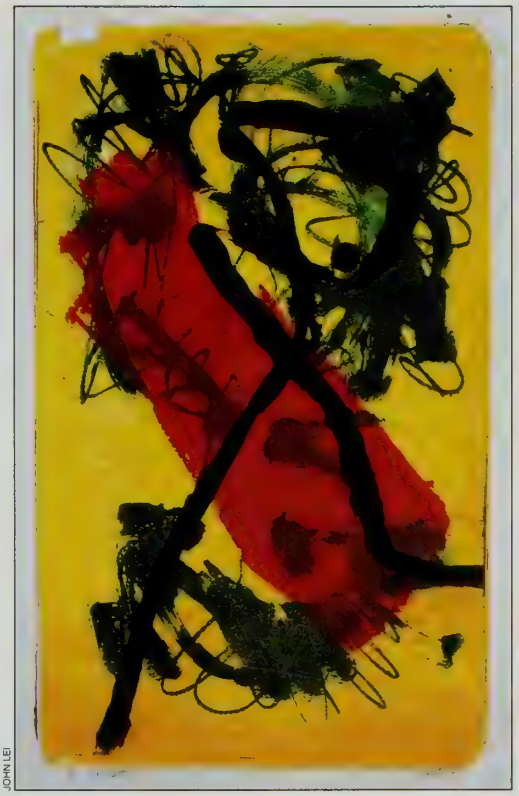

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People ask me why I subscribe to *Architectural Digest*. Well, because your magazine helps me dream in the best possible taste, as in the world of "Tropical in New York" (July 2000). To think Michael Connors and Karen Reisler could create such a dwelling in NoHo is fascinating.
TRUDY LUYENDYK
FAIR LAWN, NEW JERSEY

The August 2000 issue is just marvelous. Every page is as interesting as the subject is beautiful. All my warm congratulations.
SUSAN MARY ALSOP
WASHINGTON, D.C.

As an artist living in northern California, I found that your August issue, Exotic Homes, captured my imagination. The houses in Kenya, Ixtapa and Nepal are among my favorites. You have exquisite choices of locations, interior design, architecture and landscapes—all masterfully presented.
DARCY GRAY
ROSS, CALIFORNIA

I have read your magazine for over two decades and feel that your August issue is exceptional, with its diverse international selection of interesting and exotic residences.
CHARLOTTE K. LARSON
LAKOTA BEACH, WASHINGTON

I cried when I read "A Mustique Fantasy" (August). I never saw such effort and detail put into a house. The Mughal emperors would be proud.
SEAN MURPHY
VANCOUVER, B.C., CANADA

I never expected to see unchallenged political commentary in the pages of *Architectural Digest*. In August's "A Vietnam Renaissance," Ambassador Douglas "Pete" Peterson says, "Having been involved in the destruction of Vietnam, I came back here with the intention to help reconstruct, reconcile and repair."

continued on page 32

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I had many close friends who lost their lives in Vietnam, not because they were trying to destroy the Vietnamese citizens but because they were trying to give them a nation based on democratic principles. Ambassador Peterson's statement is one that is disrespectful to all men and women who served with honor during the Vietnam War.

ROGER BEEDY
FOSTER CITY, CALIFORNIA

Your August issue is the most gorgeous I've ever seen. Each home is more beautiful than the last, with "Idyllic Days Above Ixtapa" as the crowning jewel. The magazine is rich in the pure beauty of the architecture and the surroundings.

MARY RAYES
LA JOLLA, CALIFORNIA

I love to read *Architectural Digest*. The pictures are fantastic and provide an escape from everyday life. I reach for your magazine to relax and dream a little. When I finished with your latest edition (August), I felt as though I had been on vacation.

JEAN GAMBINO
ST. LOUIS, MISSOURI

Thank you for the excellent feature on our Pangkor Laut Estates at Marina Bay (Hotels, August). We were especially pleased with the outstanding photography that accompanied the article. It is wonderful to be noted by such a prestigious publication. We would like to give our phone number in Malaysia to your readers, should they wish to make reservations: 605-699-1000.

MARK YEOH
KUALA LUMPUR, MALAYSIA

My favorite article in your August issue was "Modernism with Seoul." I'm a big fan of modernism, and the article is wonderful inspiration for my work.

JEYNA BROOKS
BELLEVUE, WASHINGTON

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
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KENNETH NOLAND

When one thinks of Robert Redford, it's usually in a setting out of the American West: his longtime retreat in Sundance, Utah, for example. Next month we visit Redford in a more urban environment—his apartment in Manhattan. Designed by Clodagh, Redford's city spaces blend the spirit of Sundance with a contemporary New York style. The November issue also features a new project by Gwathmey Siegel in Malibu; Evelyn and Leonard Lauder's Palm Beach house, updated by Thad Hayes; party planner, author and television host Colin Cowie's Manhattan apartment; and singer-songwriter Michael Feinstein in Los Angeles. In Puerto Rico, Paul Theroux reports on an idyllic small hotel, and in Seattle, Jonathan Raban examines some surprising effects of dot-com wealth. Our masthead has new interest as well. Pulitzer Prize–winning critic Paul Goldberger joins us as executive editor, architecture, and noted biographers Gerald Clarke and Jean Strouse come aboard as contributing writers.

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is currently writing *Class Act: The Life of Leland Hayward.*

JILL WACHTER

James Atlas, an editor and novelist, is the author of *Delmore Schwartz: The Life of an American Poet* and *The Great Pretender*. His book on Saul Bellow, *Bellow: a Biography*, will be published by Random House in October.

Susan Cheever is an *Architectural Digest* contributing writer. Her memoir *Note Found in a Bottle* was published last year by Simon & Schuster.

J. M. Coetzee is the author of eight novels, including *Waiting for Barbarians*, *Life & Times of Michael K* and, most recently, *Disgrace*. Among the awards he has won are the Booker Prize, the Jerusalem Prize and the Prix Femina Etranger.

Billy Cunningham, an *Architectural Digest* contributing photographer, is teaching a course in October called Photography with Awareness: Framing the Self at the International Center of Photography in New York.

Paul Goldberger is the executive editor, architecture, of *Architectural Digest*.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Patricia McColl, an *Architectural Digest* contributing writer based in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

Victoria Newhouse is an architectural historian. Her book *Towards a New Museum* was published in 1998 by The Monacelli Press.

Philip Nobel, a New York–based writer and a contributing editor to *Metropolis* and *Architecture*, is the recipient of the 1995 Buell Prize for architecture writing. His work has appeared in *The New York Times* and *Dwell*.

Prince Michael of Greece is the author of *The Crown Jewels of Europe*, *Imperial Palaces of Russia*, *Nicholas and Alexandra: The Family Albums* and *La Bouboulina*. *Living with Ghosts* is his latest book.

William Rieder is a curator of European sculpture and decorative arts at the New York Metropolitan Museum of Art.

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books, including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*

Jeffrey Simpson, the antiques editor for *Architectural Digest*, is the author of *The Hudson River 1850–1918*, *American Elegy: A Family Memoir* and *Chautauqua: An American Utopia*.

Suzanne Stephens, the special correspondent for *Architectural Record*, is teaching a seminar on architectural criticism at Barnard College.

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. Her most recent biography is *Secrets of the Flesh: A Life of Colette*.

Suzanne Trocme writes frequently about design and architecture. Her upcoming book, *Retro Home*, will be published by Rizzoli early next year.

Nicholas von Hoffman is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

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AD *at* LARGE

URBAN AESTHETIC

PHOTOGRAPHY JOHN LEI

"Claire's pieces have clean, urban lines," **Carey Maloney**, of M (Group), says of the New York designer's debut collection of furniture and upholstery. **Claire Beaumont**, who started out doing custom lighting 13 years ago, was inspired by the residential boom in her Tribeca neighborhood. She decided to create accessible furnishings that combine classic good looks and modern styling.

Maloney (left, on a cotton-upholstered daybed and near an ash table) is using a group of round stools covered in a cotton-and-raffia fabric for a converted 19th-century stable in Greenwich Village. He adds, "The juxtaposition of contemporary shapes and traditional handwoven textiles is just what we're after for our city projects." Claire Beaumont, 466 Greenwich St., New York, NY 10013; 212/343-8727.

Claire Beaumont's Index end tables and cherry-stained stool

CUSTOM CARPETS IN LONDON

"I was bored stiff with Aubussons, and everything else seemed very bland, so I jumped at the chance to do a rug with character—one that I'd like and use," **Nicholas Haslam** says of the piece he designed for **The Rug Company** (far right).

Haslam is among the ten designers who have been asked to create an exclusive collection of limited-edition rugs for the London shop. **Emily Todhunter** and **Nina Campbell** are also part of the diverse group. Campbell's rug (right) is a fresh take on a classic damask design. The Rug Company, 124 Holland Park Ave., London W11 4UE; 44-20-7229-5148.

PHOTOGRAPHY COURTESY THE RUG COMPANY

continued on page 46

**CYNTHIA GREGORY.
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SOUTH AMERICAN STYLE

Much like **Samuel Botero** himself, **B&B International**'s new line of home accessories is adventurous, diverse and very Colombian. "I love the mixture of materials," says Botero (left, in the gallery).

Owned by sisters Nuala and Anne Boylan, Manhattan's B&B International Gallery has 15,000 square feet of space that features an antiques and art division and two photography studios. The new collection, B&B Home, combines Old World craftsmanship and modern styling.

"The idea is to blend natural materials like goatskin and coconut with precious metals and ornate detailing," Nuala Boylan explains. Among Botero's favorite items are a black-cedarwood-and-horn platter and coconut-and-horn serving pieces (above). B&B International Gallery, 601 W. 26th St., New York, NY 10001; 212/243-0840.

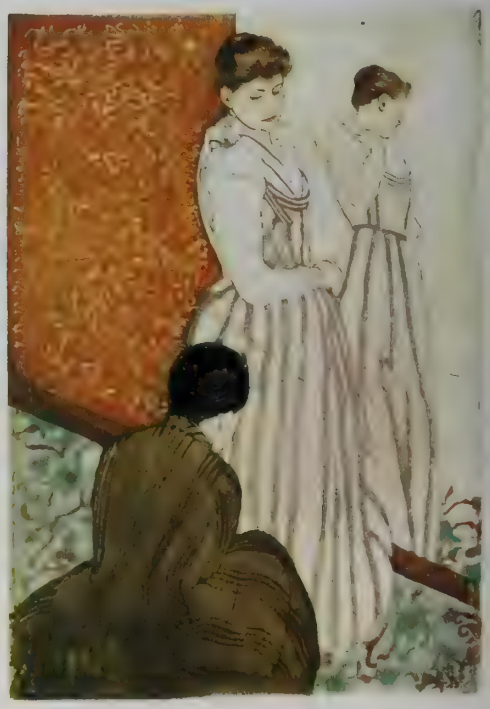
CASSATT TROVE IN NEW YORK

During the early 1900s renowned French art dealer Ambroise Vollard purchased a collection of studio etchings from a new client, Impressionist painter **Mary Cassatt**. The etchings, usually printed in editions of fewer than 25, were bought by a collector after Vollard's death in 1939 and have been kept hidden until now.

Art dealers Marc Rosen and Susan Pinsky—both former heads of Sotheby's print department—had been tracking the collection for years and have recently acquired over 170 of the etchings, which are being offered through New York's **Adelson Galleries** from November 10 to December 29.

"She hand-applied the color," Rosen says. "And no two prints are alike." Adelson Galleries, The Mark hotel, 25 E. 77th St., New York, NY 10021; 212/439-6800.

PHOTOGRAPHY COURTESY ADELSON GALLERIES



Above and right, etchings by Mary Cassatt at Adelson Galleries

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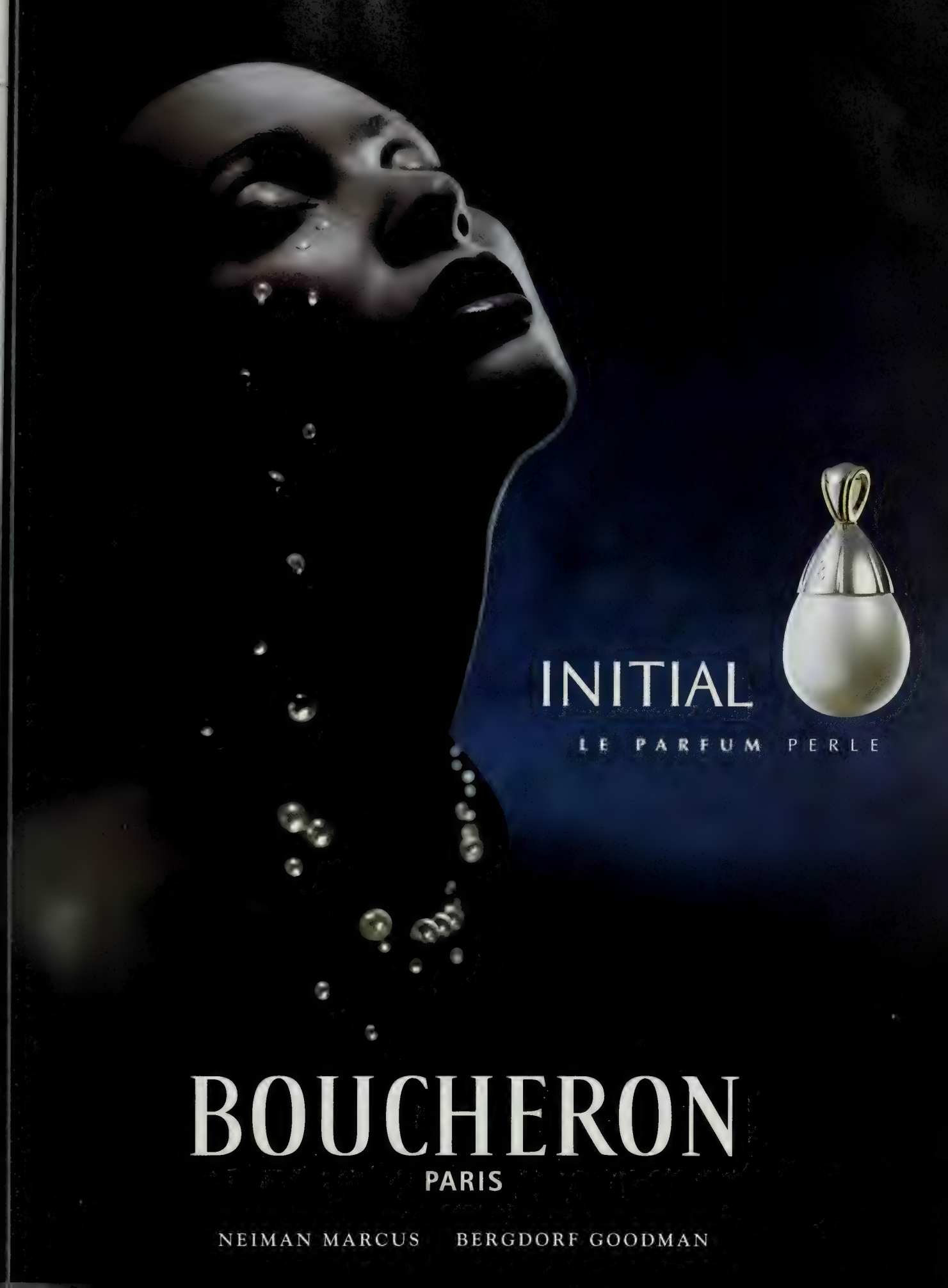
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NAKASHIMA REVISITED

"My inspiration is drawn from the wood itself," says furniture designer **Mira Nakashima-Yarnall**. "I look for creative construction solutions to accommodate the wood's size, shape and usage."

Once Nakashima-Yarnall (left, at her compound) took over the New Hope, Pennsylvania, business founded by her father, George Nakashima, she worked to preserve and further his famously organic designs, which he began creating more than 50 years ago. She has recently added new pieces to her own collection, including the Ultimo bench in black walnut (left) and the Donnely end table (right), which is made of California burl madrone and eastern cherrywood.

"Mira is running her father's studio very respectfully, and she's avoided commercialization," says **Alan Wanzenberg**, who has long been a fan of Nakashima furniture. "She's maintained the integrity of his work." George Nakashima Woodworker, S.A., 1847 Aquetong Rd., New Hope, PA 18938; 215/862-2272.

CHICAGO SHOWCASE

"Rita **Bucheit** is one of the best sources for Biedermeier, Vienna Secession and Art Déco," **Leslie Jones** says of the Chicago gallery owner. Bucheit has loaned 15 pieces from her Thonet brothers collection to the Chicago Architecture Foundation for an exhibit titled "Thonet: Bentwood Furniture," which runs from September 14 to October 31. Rita Bucheit, 449 N. Wells St., Chicago, IL 60610; 312/527-4080.

COURTESY RITA BUCHEIT

A Thonet brothers mahogany-stained cradle from Rita Bucheit

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"They add a fresh feeling to the showroom," **Rose Tarlow** says of her latest creations, which feature a sleek new look. "I'm often associated with more traditional furniture, so it will be a challenge to have the public look to Melrose House for contemporary designs as well." New items include a chinoiserie low table and the Chelsea mahogany-and-cane chair and ottoman (above). Rose Tarlow–Melrose House, 8454 Melrose Pl., Los Angeles, CA 90069; 323/651-2202.

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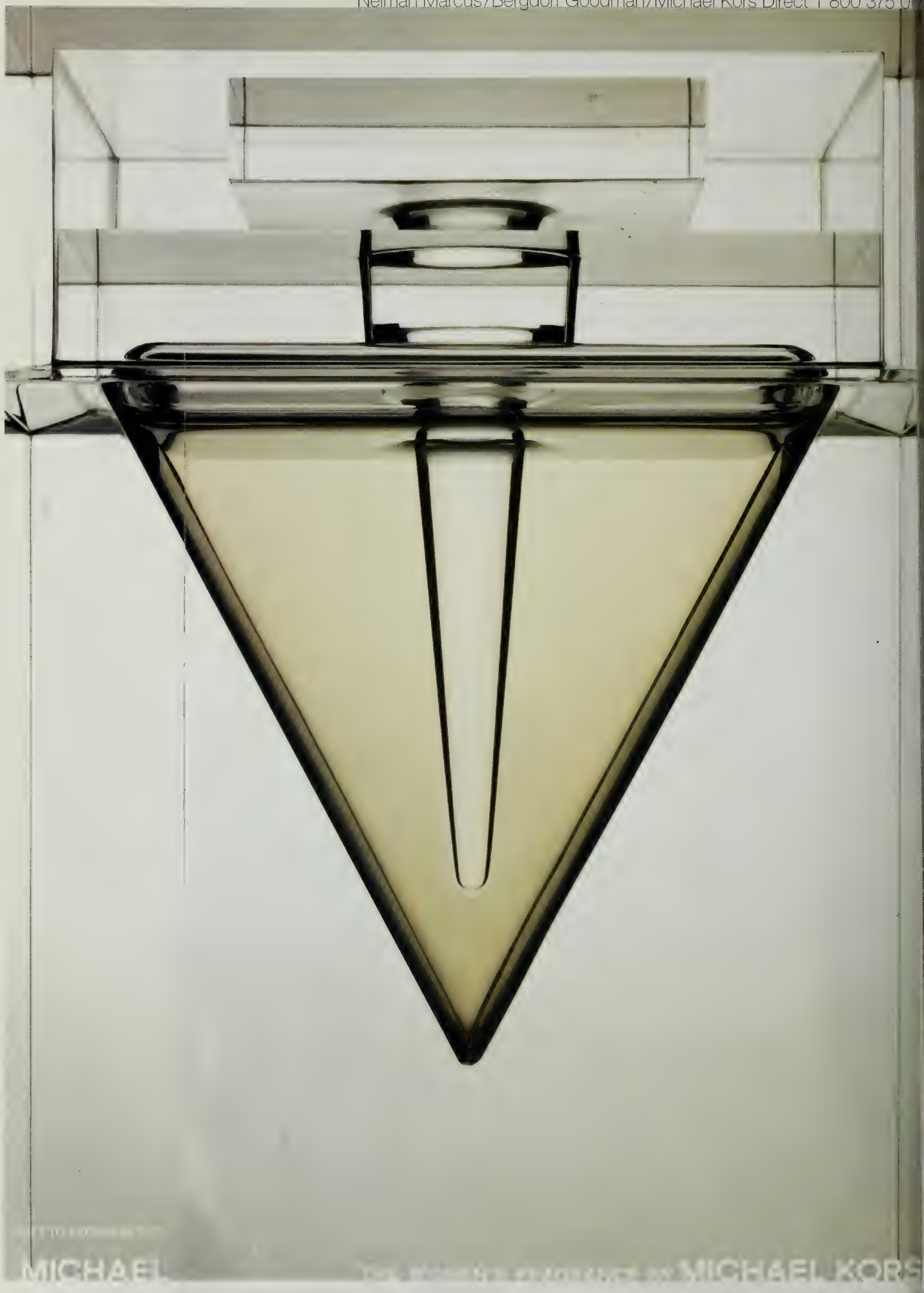

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At Donzella, Eugene Schoen's oak desk, top, and silk-upholstered chaise longue, left

Paul Donzella of New York's **Donzella Gallery**, a favorite source of modernist pieces for designers such as **David Kleinberg** and **Thad Hayes**, has tapped into a collection of furniture whose social significance almost equals its bearing on design history.

In 1937 Washington, D.C., developer Morris Cafritz had a 25-room Art Moderne house built for his Hungarian-born wife, Gwendolyn (above), who was adored by the capital's media during the 1940s and 1950s. He chose designer Eugene Schoen, best known for his use of rare woods such as hornbeam and English bog oak, to create the interiors.

The house, untouched since Cafritz's death in 1988, has now been dismantled, and much of its contents, once used and admired by presidents, ambassadors and the duke and duchess of Windsor, is being sold through Donzella. The gallery is showing such pieces as a rosewood side table, a violet-wood-and-sycamore console table and a set of 16 dining chairs in hornbeam and leather. Donzella Gallery, 17 White St., New York, NY 10013; 212/965-8919.

PHOTOGRAPHY COURTESY ARIANE DANDOIS

COUNTER BIENNALE IN PARIS

For the first time in 24 years, **Ariane Dandois**, one of the most influential antiques dealers in Paris (AD at Large, Nov. 1999), will not be present at the Paris Biennale. Instead she will hold her own exhibition at her new gallery just off the rue du Faubourg St.-Honoré. Dandois, whose clients include **Peter Marino** and **Jacques Grange**, will show the European Neoclassical furniture for which she is known, including French, Russian, Scandinavian and Italian pieces. Among her newly acquired items is a ca. 1810 mahogany *secrétaire à abattant* rumored to have been in Napoleon's residence on the island of Elba (left).

Dandois says of her decision not to participate in the Biennale, "I didn't want to be jumping back and forth between the gallery and the show, where I would have one-tenth the space." Ariane Dandois, 92 rue du Faubourg St.-Honoré, 75008 Paris; 33-1-43-12-39-39.

At Ariane Dandois, a ca. 1800 Russian mahogany armchair with brass trim, above

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LOS ANGELES ECLECTIC

PHOTOGRAPHY: CHRISTOPHER DIAW

Linda Marder at Thomas Lavin, with Koch-Smith's daybed and Petronio's Key Largo chair

Thomas Lavin has something for everyone," **Linda Marder** says of the new Los Angeles shop. "I've known him for six years, so I was thrilled to hear he was opening up his own space." Marder (above) enjoys Lavin's broad range and fresh point of view.

"I saw the need for a multiline showroom with a strong sense of style," Lavin explains. The shop features pared-down pieces against a backdrop of antique carpets, cross-cultural accessories and contemporary art. Lavin also carries the Donald Kaufman Color Collection. Thomas Lavin, 8935 Beverly Blvd., Los Angeles, CA 90048; 310/278-2456.

At Thomas Lavin, Gary Hutton's Ciao table and the Panneaux side table with glass panels

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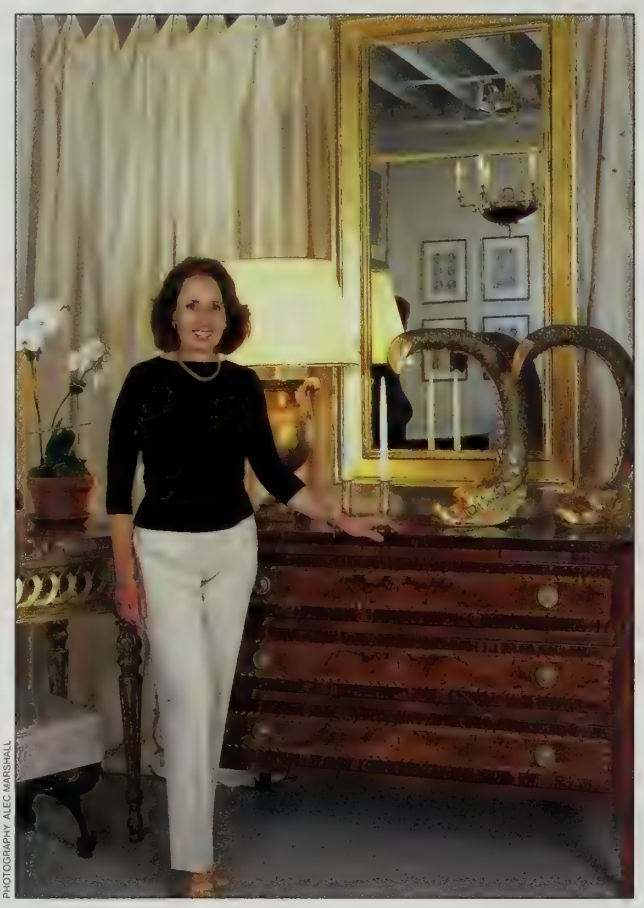
NEW YORK'S FINEST

While many antiques dealers are drawn to a particular period, **Suzanne Golden**'s taste will wander in the direction of anything that carries the mark of a good design. "I sell a lot of 18th- and 19th-century European antiques," says Golden (right, with a group of Neoclassical pieces). "But if I find a special Art Déco piece or something beautiful from the 1940s, I'll buy it."

Golden's New York shop, which has been open since January, attracts such clients as **Victoria Hagan**, who appreciates her selection of "simple, graphically driven items." Golden has English, French, Belgian, Irish and Flemish furniture and accessories, as well as some early-20th-century French designs. Suzanne Golden Antiques, 306 E. 61st St., New York, NY 10021; 212/421-3733.



PHOTOGRAPHY ALEC MARSHALL

Above, a 19th-century récamier and an 18th-century console at Suzanne Golden

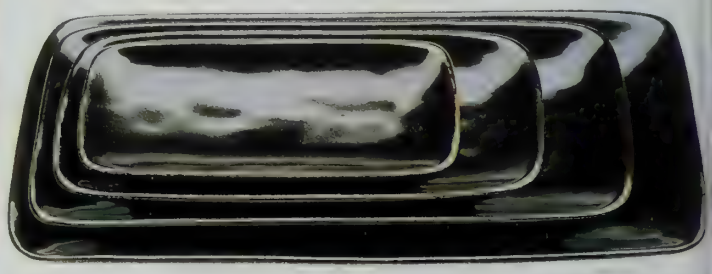
PHOTOGRAPHY ILLUSTRATION NÔM

VIETNAMESE VIEW IN LONDON

Although Vietnamese-born Bich Tyler moved to London at the age of 18, she hasn't lost touch with her roots. Her Walton Street shop, **Nôm**, carries a mix of furniture and accessories that pay tribute to both her cultural heritage and her European sense of style.

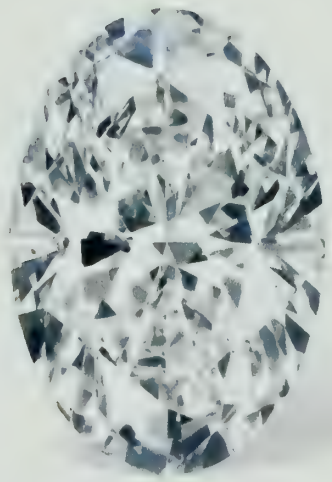
"We work with very talented craftspeople from Vietnam and combine their techniques with our idea of what the West wants," says Tyler. Nôm's range of ceramics, hornware, lacquerware and garden furniture has established a steady following that includes Jean-Paul Gaultier, Donna Karan and **Kelly Hoppen**, who admires the shop's timeless designs. Nôm, 150 Walton St., London SW3 2JJ; 44-1-20-7584-4158. □

A collection of Vietnamese objects, left, and glazed earthenware, below, at Nôm



pecies The Arctic Fox

The Bellataire Diamond



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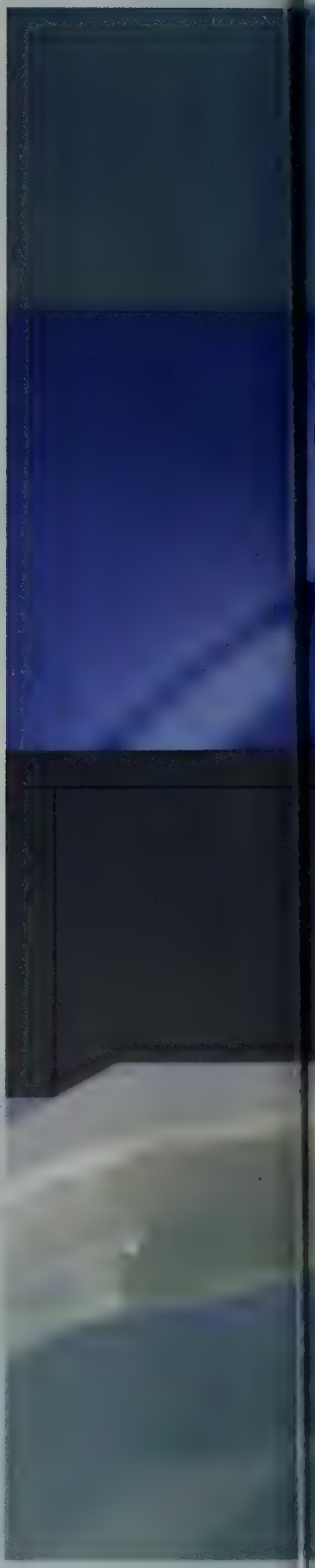

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J. M. COETZEE
A HOUSE IN SPAIN

As he gets older he finds himself growing more and more crabby about language, about slack usage, declining standards. Falling in love, for instance. "We fell in love with the house," friends of his say. How can you fall in love with a house when the house cannot love you back, he wants to reply? Once you start falling in love with objects, what will be left of real love, love as it used to be? But no one seems to care. People fall in love with tapestries, with old cars.

He would like to dismiss it, this neologism, this novelty, but he cannot. What if something is being revealed to him, some shift in the way people feel? What if the soul, which he had thought was made of timeless substance, is not timeless after all but is in the process of growing lighter, less serious, accommodating itself to the times? What if falling in love with objects is no oddity any longer, for the soul—child's play, in fact? What if people around him do indeed feel, with the aid of their new, updated souls, in respect of real estate, the ache that he associates with falling in love? What, furthermore, if his own crabbiness expresses not what he tells himself it does—an old-fashioned fastidiousness about language—but on the contrary (he looks the idea squarely in the face) envy, the envy of a man grown too old, too rigid, to ever fall in love again?

The story of his own involvements with fixed property is easily told. In his lifetime he has owned, serially, two houses and an apartment, plus, for a while, in parallel, a seaside cottage. In all that history he can recollect nothing, by a long chalk, that he would grace with the name of love. In fact he can recollect little feeling at all, either when he took possession or when he moved out. Once he had put a house behind him, he became quite incurious about its fate. More than incurious: He wanted never to see it again. Functional from beginning to end, his understanding of the ownership relation. Nothing like love, nothing like marriage.

He thinks about the women in his life, about his two marriages in particular. What does he still bear with him, within him, of those women, those wives? Tangles of emotion, for the most part: regret and sorrow pierced through with flashes of a feeling harder to pin down that may have something to do with shame but may equally have something to do with desire not yet dead.

Questions of love and ownership preoccupy him, and there is a reason for that. A year ago he bought property abroad: in Spain, in Catalonia, on another continent. Property in Spain is not expensive, not off the coastline in Spain's decaying villages. Foreigners by the thousands, Europeans for the most part, but from elsewhere too, have acquired homes of a kind there, pieds-à-terre. Of whom he is now one.

JONATHAN PLUNGTON

South African writer J. M. Coetzee won the Booker Prize for *Life & Times of Michael K* and for his latest novel, *Disgrace*. He is also the author of *Waiting for the Barbarians* and *Boyhood: Scenes from Provincial Life*.

In his case the move has its practical side. He makes his living as a writer; and in this day and age a writer can live anywhere, linked electronically to agents and editors as smoothly from a small village as from a city. Since his youth he has had a fondness for Spain, the Spain of taciturn pride and old formalities. (Does he love Spain? At least love of a country, a people, a way of life, is not some newfangled notion.) If he is going to spend more and more of his time in Spain, it makes sense to have a place he can call his own, a home where the linen and the kitchenware are familiar and he doesn't have to clean up other people's messes.

Of course, one does not need to own Spanish property to spend time in Spain. One can work perfectly well out of rented accommodations, even out of hotels. Hotels might seem the expensive option, but not when one has done the arithmetic, added up all the incidentals. Hotels (thoughts of love keep coming back) are like passing affairs. One departs, parts company, and that is the end of it.

Buying a house may not make economic sense, but it makes a deeper kind of sense. He is in his fifties: if not in the final straight, then coming around the turn leading into the final straight. No

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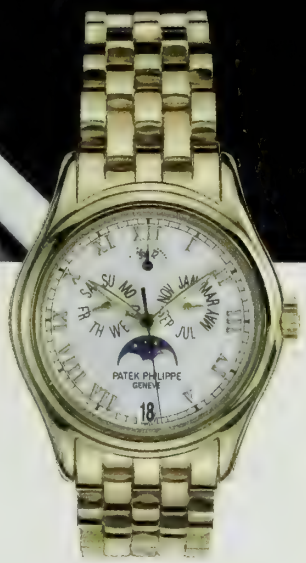

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Good weird.

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more time for playing around, for following whims. The house in Catalonia is no impulse of the moment, no casual fling. On the contrary, it is the consequence of an eminently rational decision process. If it resembles a marriage at all, it resembles an arranged marriage, bridegroom matched with bride by a broker, a professional.

Yet even in arranged marriages man and wife sometimes fall in love. Is it possible that, late in life, he is going to fall in love with the house he has found for himself in Spain?

The house stands in a short street at the edge of the village of Bellpuig, overlooking fields of sunflower and corn. It comes with a huge fig tree and a patch of garden where he could, if he chose, grow his own beans and tomatoes. There is a rabbit hutch too, should his tastes incline to rabbit flesh. It was built, if he is to believe the agent, in the thirteenth century. From the reading he has done on the antiquities of Catalonia, that is not impossible. The walls could certainly date back that far: They are a yard thick in places, meant to keep the cold of winter out and the heat of summer in, the chiseled stone held together by crumbling mortar that by now might as well be sand.

In its structure the house will always be odd. The front double door opens onto a space so cavernous that it is fit to be used only as a garage and workshop, or else as an artist's studio. Up one side a staircase leads, via a hatch, to the living quarters and kitchen. The design makes sense only when one recognizes that the core of the house used to be a barn, that the living space was constructed above and around the stabling so that human beings and cattle could share their blood-warmth on the cold upland nights.

At the back the house is built into the side of a hill; a drain runs under the floor to bear rainwater away. As for the roof, the tiles are modern, with the stamp of a brickworks in Cervera; but the timbers are so worm-riddled, so powdery with rot, that they might well be centuries old too. Another few decades and the whole roof will probably come crashing down. But by then he will be beyond caring.

The previous owner (the previous husband, as he thinks of him) was a builder from Sant Climens, thirty kilometers away. It was he who fixed up the house in his spare time, enlarging the windows, plastering the walls, replacing the doorframes, putting in new wiring, installing a bath and bidet, before selling it at a markup. No doubt he has moved on to another house now, some other project in some other village.

The locals have not been welcoming. The Spanish he speaks is of a hesitant, bookish variety that gets him nowhere in rural Catalonia, where Castilian is a foreign tongue. He is branded an outsider as soon as he opens his mouth. That is all right. He has no right to expect a welcome. What he hopes for, and what he gets, is toleration. Even in small villages, by now, people are used to outsiders moving in. Foreigners have been buying property in France, in Spain, in Portugal, for years. The Spanish authorities have nothing against it. As long as they do not take jobs, as long as they bring in money, there is a place for foreigners.

He has bought the house, the house belongs to him, but only in a certain sense. In another sense it still belongs to the village in which it is embedded.

It is the same in his own country, where the best seaside properties have passed into the hands of strangers. He does not necessarily like these strangers, with their bird-of-passage habits, but what do his likes and dislikes matter? His Catalan neighbors, he presumes, feel much the same about him: They do not necessarily like him. Among themselves they probably complain about him and his kind; shopkeepers cheat him when they can, justifying themselves on the grounds that foreigners have too much money and are stupid anyway. But as for actively plotting harm against him, he doubts they would go that far. They will merely do nothing to make him feel at home, just as, when he is at home, he does nothing to make the Germans or the English feel at home.

During his first months in residence he spent hours every day working on the exterior. He took down the front door, scraped it, painted it, rehung it. He did the same with the wooden shutters. Though his taste was for other colors, a whole other palette, he followed the color scheme uniform to the village: a pale gray blue; a deep red here called Basque.

He took the door lock to pieces. The mechanism itself was primitive to the point of being laughable. A child could have picked it. Nevertheless, he did not replace it, merely cleaned it, greased it, put it back. In this world, he told himself, locks are symbolic. A lock is here to make a statement about ownership, not to prevent a break-in, should anyone be so antisocial as to wish to break in.

He has bought the house, the house belongs to him, but only in a certain sense. In another sense it still belongs to the village in which it is embedded. Well, he has no ambition to prize the house loose from the village. He does not want it to be anything but what it is.

His plan, at the beginning, was to spend two seasons of the year here. Summers he would avoid because they were too hot, winters because they were too cold. Plenty of men have marriages like that, he told himself. Sailors, for instance, spend half their lives at sea.

But as the months passed he found something happening to him. He could not put the house from his mind. He lay awake at night, five thousand miles away, floating from room to room across the dark and empty interior. It was as though he were sending his soul across the seas, across the mountains, to the village wrapped in sleep: sending it or being called. Even in the daytime he had visions of involuntary, startling clarity: the rusty horseshoe nailed over the back door; the mold under the pipes in the bathroom; the stain, high up on the living room wall, where a spider was

continued on page 76

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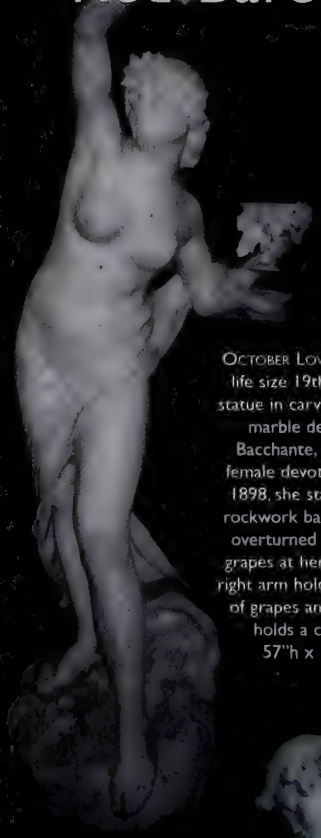
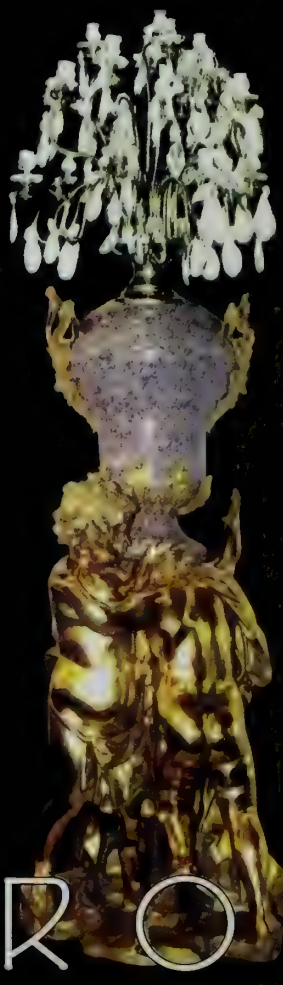


October Love. Original life size 19th century statue in carved Carrara marble depicting Bacchante, Bacchus' female devotee. Dated 1898, she stands on a rockwork base with an overturned basket of grapes at her feet. Her right arm holds a cluster of grapes and her left holds a chalice.
57"h x 16"w

Very fine doré bronze chandelier. The frame is embossed with satyrs' masks and stylized scallops and is accented with cut lead crystal prisms and plaques. Further spherical crystals are strung and arranged as grape clusters and cherry strands. Originally from a palace in Rome.
65" drop x 48" diameter

Monumental pair of torchere originally from a prominent chateau in Monaco. The figural bases are each comprised of two life size children in doré bronze. The children support massive polished granite cassolets from which rise multiple arm gilt candelabra with Baccarat pendants and prisms.
87"h x 25"w each

Original life size 19th century group in carved Carrara marble depicting Cupid & Psyche. The pair stands on a billowy cloudwork base, with her leaning back to receive a kiss. Signed H. Godet.
80"h x 20"w



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Large 18th century Gothic mantel in cut stone. Two columns support the overmantel which features a prominent lancet arch niche within which sits a high relief noblewoman holding a torch. 139"h x 63"w

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One of a matched pair of palatial Gothic cabinets in oak, each has elaborate stylized detail including linenfold paneling, lancet arches, towering spires and pierce carving. 157"h x 92"w

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Crafted by the hands of
HARDEN

J. M. COETZEE

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crushed by a broom-blow. There were moments when he was convinced that only by the force of his concentrated attention was the house being saved from inexistence.

So here he is, in midsummer, in Catalonia. In the cool of the morning he climbs onto the roof. On hands and knees, with a trowel, he begins to scratch away the moss that has grown between the tiles. From her balcony two doors down the street, an old woman in black watches him. He hopes she approves. A foreigner but a serious man: That is what he hopes she thinks.

He grows geraniums, pink and red, in terra-cotta pots and places them on either side of the front door, as the neighbors do. Little attentions, he calls them. Little attentions to the house, like the attentions one pays a woman.

If this is marriage, he tells himself, then it is a widow I am marrying, a mature woman, set in her ways. Just as I cannot be a different man, so I should not want her to become, for my sake, a different woman, younger, flashier, sexier.

By his labors he is, to some extent, breaking his unwritten compact with the village. When an outsider moves in and buys property, the compact says, he should bring profit to the local people: buy from the local merchants, give work to the local artisans. The work he is doing on the house belongs by right to those artisans. But on this point he will not yield. What he is engaged in is more serious than mere upkeep. It is intimate work, work he must do with his own hands. In time, he hopes, the local people will come to understand.

The village, of course, has memories of the house from before his time, and before the time of Sr. Torras, the jack-of-all-trades from Sant Climens. The villagers know—or if they do not know, then their parents and aunts and uncles knew—the family that used to live here, the family whose children grew up hating the dark, cramped rooms, the damp walls, the old-fashioned plumbing, and as soon as their parents died washed their hands of the place, selling it for a song to Sr. Torras, who fixed it up and resold it to a foreigner because foreigners (inexplicably) prefer old houses and are prepared to pay more than they are worth to own them.

When one marries, one cares deeply who one's wife was married to before, even who she slept with before. With a house, one is not supposed to care who preceded one. That is another of the ways in which the analogy between ownership and marriage, houses and wives, is supposed to break down. But not in this case. Between these walls men and women, generation after generation, lived their intimate lives, talking and quarreling and making love in a language he barely understands, according to habits that are foreign to him. They have left no ghosts behind, none that he can sense. But that does not matter. He broods on them, insofar as one can brood on people one has never so much as glimpsed. If he had photographs of them, he would hang them on the walls: dour couples in their dark Sunday best, with their children crouching at their feet, humble as rabbits.

Why? Why does he want to remember people he never knew? For a good reason. When his own time here has passed, he does not want to be utterly forgotten. If the village will not remember him (he will die far away; after a decent interval there will appear, without explanation, a new owner, a new face, and that will be that), then he hopes (hoping against hope) that in some sense the house itself will bear the memory of him.

What it comes down to, astonishingly, is that he wants a relationship with this house in a foreign country, a human relationship, however absurd the idea of a human relationship with stone and mortar might be. For the sake of that relationship, with this house and its history and the village as a whole, a village that, from the highway, looks as though it had been conceived by a single mind and built by a single pair of hands—in return for that relationship he is prepared to treat the house as one treats a woman, paying attention to her needs and even her quirks, spending money on her, soothing her through her bad times, treating her with kindness.

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EYE ON LONDON

ANNABELLE SELLDORF SHARES HER FAVORITE SOURCES

Text by Elizabeth Lambert
Photography by Jim McHugh

ANNABELLE SELLDORF travels often, and she travels heavy. "I'm a big hardware fan," she says. "If I want to show a client in Switzerland a great doorknob or some bronze or stone, I take the samples with me. When friends offer to help with the bags, they ask, 'What have you got in here? Stones?' I answer, 'Yup.'"

Those bags affect her shopping. "Sometimes I can't carry anything more," she says, "so everything I purchase must be worth the expensive shipping. That means I don't spend much time in flea markets. A whimsical vase loses its charm if I have to add it to my luggage."

Selldorf, an architect and a designer, is based in New York, but many of her projects are in Europe. Wherever she's going, she always tries to stop in London for a couple of days—to catch the buzz, to look, to buy.

That buying is serious but not systematic. She doesn't set out with a rigid idea of what she needs. Her interests are broad—Oriental furniture, sculpture and carpets; furniture and lighting from the thirties, forties and fifties; traditional English antiques—if the quality is there she'll spot it.

"I'm consistent with myself," she explains. "I never feel compelled to acquire. I

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LEFT: "So many shops have opened in London," says architect and designer Annabelle Selldorf, on Westminster Bridge.

BELOW: "I go to Howe for the antique, the new and the totally unexpected," Selldorf says of dealer Christopher Howe, who has a shop on Pimlico Road.

RIGHT: Selldorf, with Howe, looks at a 1950s Danish nesting table. The lacquered trunks are 19th-century Chinese. The chair is by Thonet.

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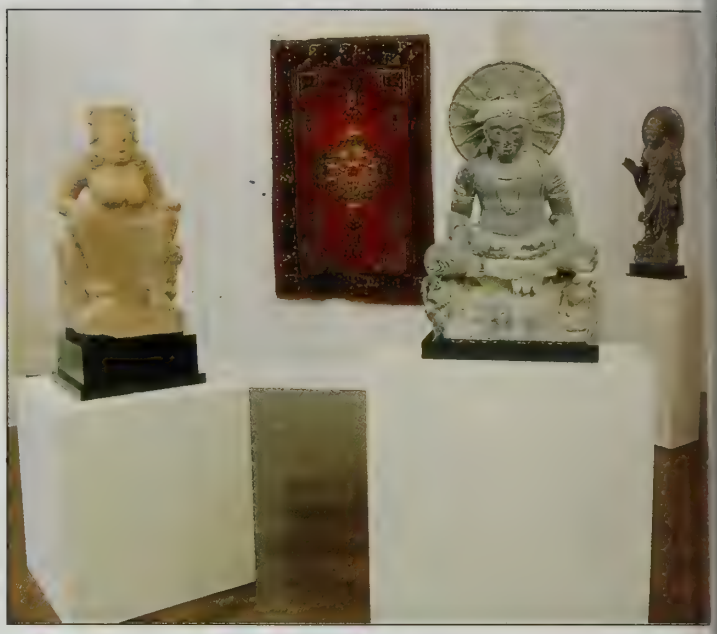

LEFT: John Eskenazi is a fourth-generation dealer in Oriental art. ABOVE: A circa late-9th-century Indian sculpture of Ardhanarishvara. RIGHT: Eskenazi's gallery.

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hear someone say they're looking for a skinny sculpture to go next to the Picasso, but that's not my way of buying; if I see something so wonderful it hurts, I buy it if I can, even though I have no place for it. Someday I'll find the place, or a client who will love it as much as I do.

"On this level everyone needs advice, and that's where this group of London dealers comes in. As a designer, I know what looks right, I know when the carving is crisp or the proportions are good, but I can't have expertise in all fields. I need to detect any restoration and be certain I know exactly how that restoration affects the value. My shopping is based on working friendships with dealers who are good at communicating the excitement of a beautiful object. They're the ones I see when I come to London."

Some of these dealers she met through Nicholas Grindley, who has a gallery of Chinese furniture at 13 Old Burlington Street. Selldorf always stops in, and when she says she wants to look at Oriental sculpture, they walk to John Eskenazi, a few blocks away on Old Bond Street, for art from Southeast Asia.

Oriental art is particularly strong in London. With over one hundred dealers, there are experts in every field, including a large network of restorers and scholars, and many museum exhibitions. "I especially love coming to see John Eskenazi because he has a great pas-

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ABOVE: Selldorf discusses a Tang Dynasty equestrian figure with Kate Thurlow and Rodney Robertson, of Kate Thurlow & David Alexander Antiques.

RIGHT: "Thurlow and Robertson's 17th- and 18th-century European furniture is unusual and mostly in original condition," notes Selldorf.

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FAR LEFT: Gordon Watson specializes in midcentury French furniture as well as modern glass. LEFT: Selldorf holds a 1960s Orrefors dish.

ABOVE LEFT: A 1950s signed *inciso* glass bottle and stopper by Venini. ABOVE: A glass vase designed by Carlo Scarpa for Venini in the 1950s.

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sion for this area," says Selldorf. "Some scholars know too much and miss the soul; he pulls the two together."

It is that "soul" that first attracted Eskenazi to Oriental sculpture. "I recognized a spiritual charge and responded to it," he says. "That's why I'm not selling French furniture, which I really like, but it doesn't touch me in the same way because it's a display of secular power. Oriental sculpture emanates a cosmic concept, something that, surprisingly enough, often appeals to collectors of contemporary art."

That is exactly why Selldorf enjoys taking clients to his gallery. "I introduce them to the things John has taught me to love," she says, "then watch their reaction. Sometimes they don't respond. That's all right. We move on."

Michael Franses, co-owner of textile-art, is another dealer who can inspire. He is the cofounder of *Hali* magazine, an expert in antique textiles and rare carpets, a dealer, a scholar and a raconteur. An afternoon with him is a privileged tutorial as he tosses out solid facts and provocative opinions.

The color red? "Never the same after Columbus discovered the New World," he says. "Cochineal was imported from South America in the first half of the sixteenth century, and the deep burgundy reds lost the vigor of kermes and lac. Look at this fifteenth-century velvet from Lucca—deep and glowing. It was all downhill after that. Design, quality—the rot set in."

The art of the carpet?

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EYE ON LONDON

LEFT: Selldorf and owner Graham Wakefield look at Thornhill Galleries' selection of garden ornaments. ABOVE: A rare, circa 1790 Coade stone mantel at Thornhill.

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"Persia in the seventeenth century was the last of the real art," Franses continues. "Anything later is a poor reproduction. A pale Tabriz carpet is all very decorative, pleasing and soft, but it isn't a work of art—there's nothing of real merit. If you need to cover the floor, use sisal. If you want pattern, it must be a great pattern—like the work of Marion Dorn in the twenties or some of the designs from the Arts and Crafts Movement. Some people bring carpets to the conservators at my Longevity Textile Conservation studio, and I have to tell them, 'I can cure the sick, but I can't raise the dead.'"

He deals from his showroom, in an eighteenth-century house in the Mayfair district of London, where textiles can be seen in a domestic setting. There, Franses hangs fabrics in his living room, illuminating them with picture lights.

Though his principal residence is in Somerset, clients can make appointments to see him in London; he brings into the city pieces that would interest them. For Selldorf it is seventeenth-century Chinese carpets, particularly those with geometric patterns.

"These are very special carpets," she says, "not for everybody. Accepting responsibility for a rug that you can't walk on and can't vacuum is a commitment. For today's lifestyle, that can be a complicated thing. I'm not fond of carpets hung on the wall, so I put them on the floor, but with examples like these, you must accept that you shouldn't put them in a

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LEFT: Michael Franses's textile-art has pieces as early as 5th century. "I always want dealers to tell me when they love something," says Selldorf.

RIGHT: Franses holds a wool pile carpet from western China, dating from the Kangxi period—1662–1722—that was used as a daybed cover.

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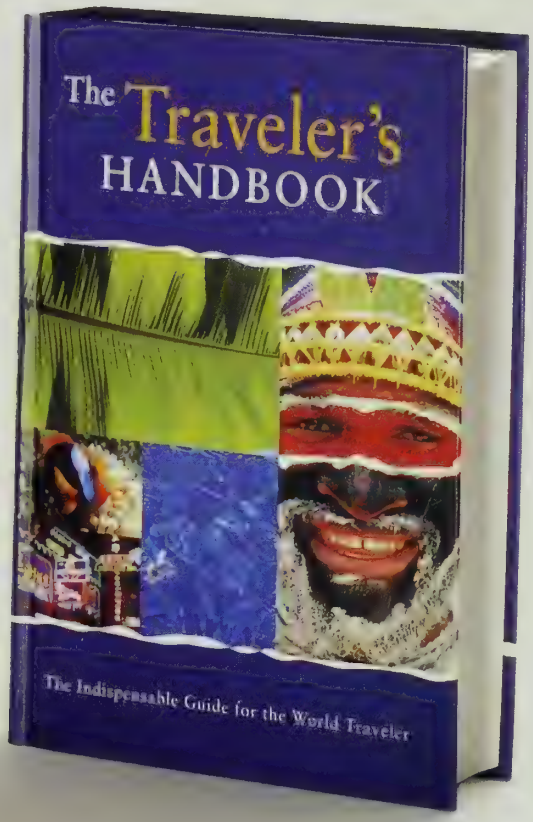

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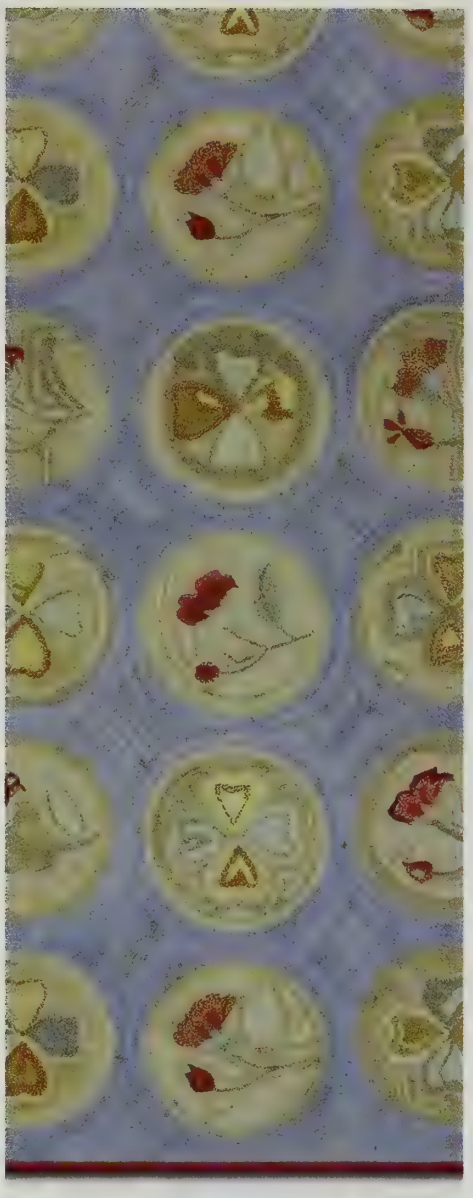

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EYE ON LONDON

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room where you have parties. I used one of his carpets in a library where there's space to walk around the perimeter to get to the bookshelves.

"I squirm if somebody shows me an antique carpet and says it's all right to walk on it. Either it's a work of art or it isn't."

Selldorf looks for real quality from any century, any place, and recognizes a kindred spirit in dealer Christopher Howe, on Pimlico Road. "He has an open mind—he's willing to judge everything on its own merits," she says.

Howe was a sculptor originally and had developed an interest in designing new furniture for factory production; the opportunity to do so came when he did the Tommy Hilfiger shops in Beverly Hills and London. "Traditional furniture construction wasn't appropriate for a commercial budget," he says, "and we needed specific things, like benches for the fitting rooms. It's important to put the manufacturing process into the design in the first place."

As for the unexpected, he says, "I love pieces that show the bravery of designers who were groundbreaking in their time. That could be things that came out of the new manufacturing possibilities earlier in this century, like a 1929 steel chest by Norman Bel Geddes.

"I once had a set of acrylic light fixtures," Howe recalls, "huge dishes up to six feet across and painted inside like agate. They hung in a bank in Paris in the forties or fifties and must have looked like planets up there, but it was such a good use for a new material—imagine hanging glass that size.

"That kind of boldness is what I like," he adds. "You find it in many eras. Like early George III furniture—so simple after all those highly carved claw-and-ball feet that some pieces look almost Chinese. Or a Thomas Hope chair that could be postmodern but was made in 1810."

"Other shops are all gussied up," Selldorf remarks. "The antiques at Howe's are eighteenth and nineteenth century and always good. I have no ax to grind with traditional. And the furniture he designs is often exactly what I would have designed myself—a box light so beautifully hand-finished it's like a piece of jewelry; a mast light from a boat converted into a little spotlight; a plain upholstered chair."

Kate Thurlow & David Alexander Antiques, in west London, is another favorite source for furniture, particularly tables, large and substantial, with wood that has been mellowed, even scarred over the years. Owner Rodney Robertson and his associate Kate Thurlow have sixteenth- and seventeenth-century European furniture, and again, Selldorf's choices are not predictable. "I love the simple tables, but I could fall for something ornate if the carving was great and hadn't been softened or debased by time," she says.

Thurlow and Robertson are likely to have furniture so good that it inspires dreams of other centuries, other places. A massive fifteenth-century oak coffer, rich with carvings of Saint George, the dragon and a princess in her tower, makes real the whole medieval world that we usually know only from fairy tales. A solid-teak ship's table from the aft cabin of a seventeenth-century Dutch man-of-war still has all the brass catches and fittings to steady objects when the ship was under sail. The table is from the collection of author Hammond Innes, who used it when writing his books about the sea.

The showroom is tucked away; make an appointment, and the owners will give you directions for finding the little alley. You'll need them.

Thornhill Galleries is another place where good directions are a help. Find Deodar Road on the south bank of the Thames, just over Putney Bridge. A driveway just past Thornhill House leads to Graham Wakefield's showroom and to workshops that specialize in architectural elements and reproductions.

Selldorf looks for the colored and highly patterned marble that is difficult to find—green, cipolin, Connemara, Convent Siena and the Breche d'Alpe that she favors. "You often see objects in this marble, but rarely whole chimneypieces," she points out. "If I could find more, I'd hoard it all. If I see great antique paneling, I make a note of how much Wakefield has and might design a room for it later. He has a superb Coade

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EYE ON LONDON

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stone mantelpiece—the low relief is in such detail that it suggests a deep, three-dimensional space."

Thornhill Galleries is a family firm, established by Wakefield's great-grandfather in 1880. He has had chimneypieces as early as seventeenth century and as recent as Art Nouveau and Art Déco; his workshops also craft reproductions of chimneypieces and paneling. Extraordinary examples have included Bossi work from Ireland, and he has garden ornaments from England and the Continent.

Selldorf often finishes her shopping in London with a stop at Gordon Watson, on Fulham Road, where she looks for forties and fifties French furniture, Daum glass and metal Christofle vases. "A few things from him can make an environment," she says.

Watson was one of the first dealers to rediscover Jacques Adnet's leather-covered furniture—Selldorf picked up on it right away. "She's quick," he says. "The shop might be a jumble of things coming and going, but Annabelle finds the good pieces; and she knows that if she sees something good, she must buy it, even if it doesn't fit into a plan."

"The only problem is that there are so many shops in London now," Selldorf notes. "It doesn't mean there's more quality, it just means you have to go to more places. They tend to cluster by type and price; many people work the neighborhoods and are in and out of every shop. That's fine if you have the time. I have to move more quickly.

> "If I see something so wonderful it hurts, I buy it," says Selldorf.

"London is always worth a stop. Once I furnished an entire apartment in two days. Sometimes I come away empty-handed. It doesn't matter," says Annabelle Selldorf. "The more I look, the more I realize how difficult it is to find the really great works of art, but if they're anywhere, they're very likely to be in London." □

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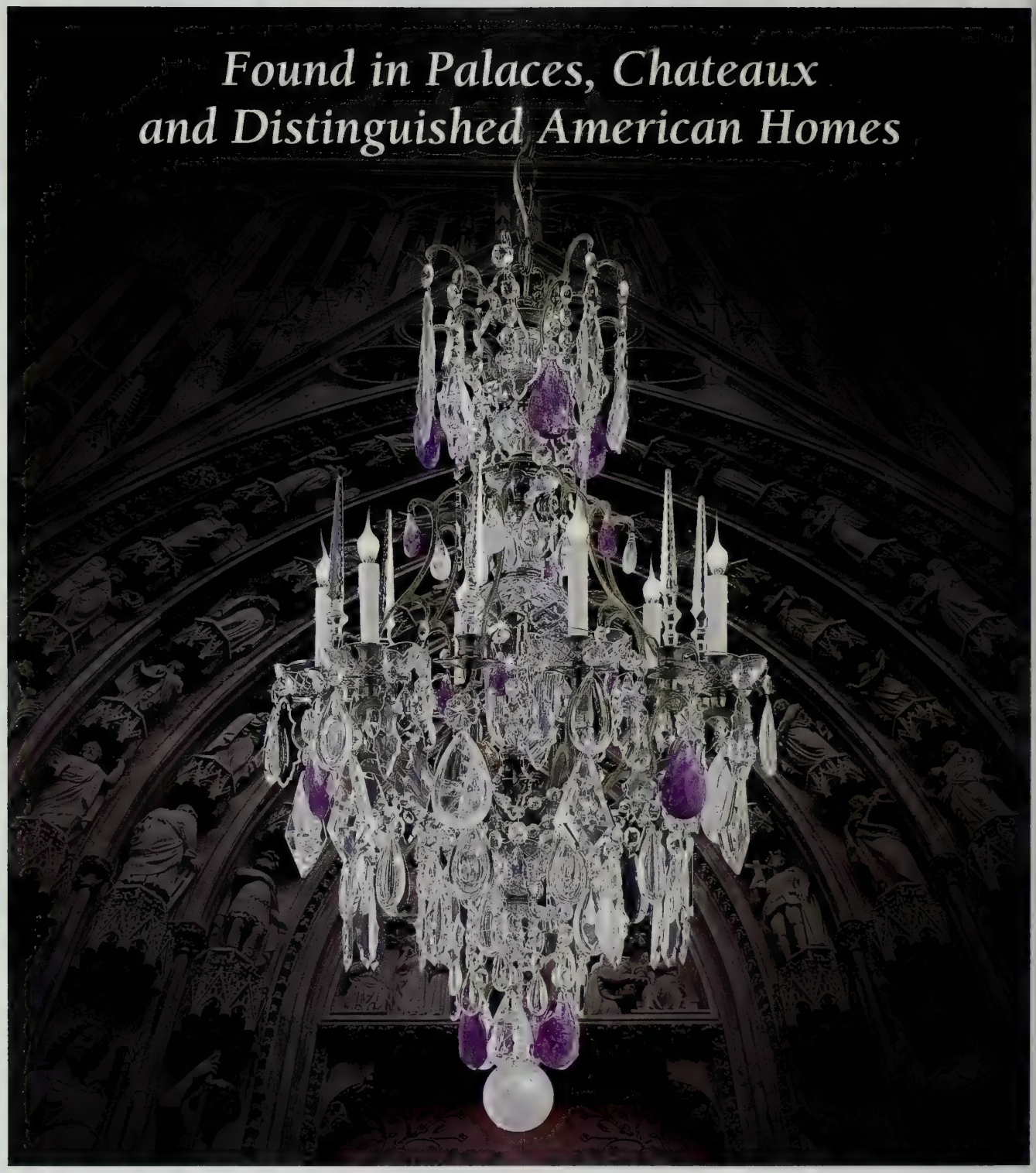

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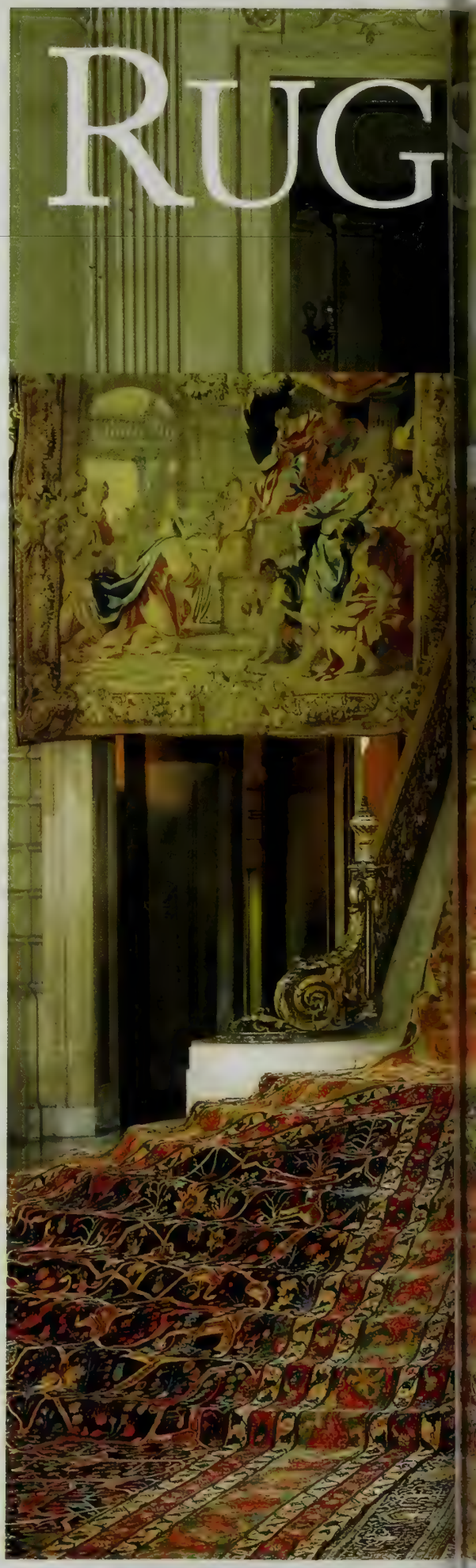

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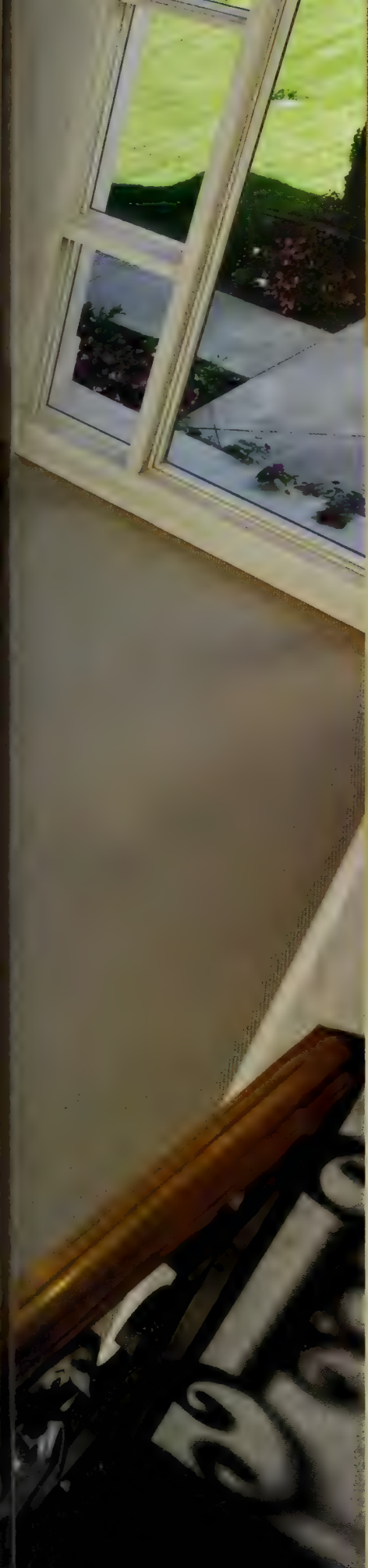

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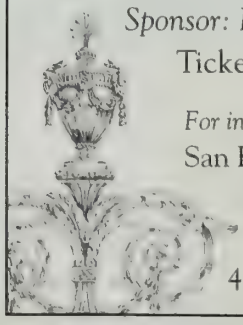

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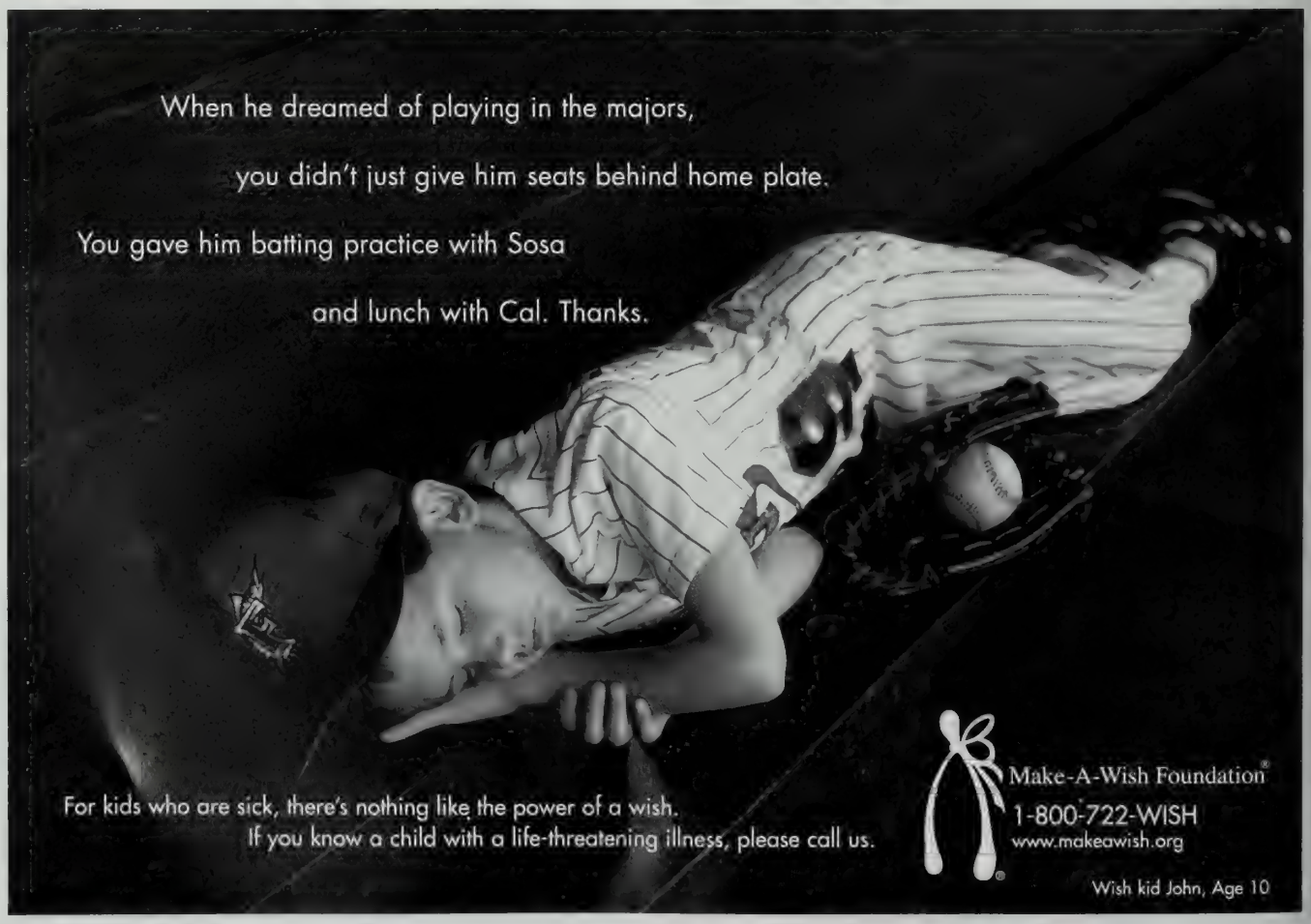

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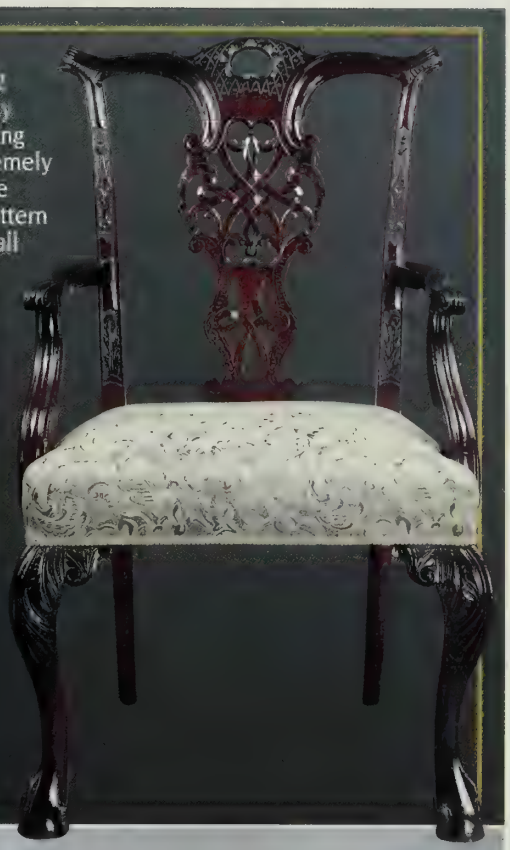

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ABSTRACT EXPRESSIONIST PRINTS

FOCUSING ON A LONG-OVERLOOKED GENRE

Text by Jeffrey Simpson
Photography by John Lei

CHARLES RANDALL DEAN, AFTER various career beginnings—including studying law at the University of Michigan—has been for many years assistant maître d' of the dining room of New York's Carlyle Hotel. But that is only a platform from which he has exercised his true calling—collecting art in the innovative tradition of Gertrude Stein, Peggy Guggenheim and, indeed, Sir William Hamilton, who dabbled in the ruins of Pompeii.

"Charles Dean, as a private collector, is farther ahead of the game than anybody else I know," says David Kiehl, curator of prints and drawings for the Whitney Museum of American Art. Dean has helped define a category of fine art that, until he began to collect and promote it, had received little recognition: the Abstract Expressionist print, created between the end of World War II and the early 1960s. Made with the conventional techniques of etching, engraving, lithography, woodcut and screen printing, as well as with more esoteric methods (such as collography, in which the plate is a sort of collage of various materials; soft-ground etching,

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ABOVE: Charles Dean, a collector of Abstract Expressionist prints, is flanked by two such works from the 1950s.

AUGUST

ABOVE: James Kelly, 1952. Color lithograph; 24¼" x 15". Kelly studied at the California School of Fine Arts, where he produced a small group of prints that included *August*.

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in which fabric is used in the printing process; and cellocut, in which sheets of celluloid are engraved with acetone), these prints paralleled what was going on at the time in the explosive worlds of abstract painting and sculpture.

Dean can date the beginning of his abstract print collecting quite precisely. "There was a show at the Hirschl and Adler Galleries in 1987," he says, "that included a 1949 aquatint by Jacob Kainen called *Marine Apparition*. My father, who loved boating, fishing and swimming, had recently died. That print really affected me, and I bought it."

The Hirschl & Adler show was curated by Janet Flint, former curator of prints and drawings at the National Museum of American Art, and she and Dean became friendly. "She was very articulate about her love for prints of this period," he says, "and she guided me as I began to make purchases. She kept me from making mistakes, but more important, she led me to many wonderful prints I would have missed otherwise."

COMPOSITION IN BLUE

LEFT: Hans Hofmann, 1952. Color screen print with gouache; 17" x 14". Hofmann, best known as a painter, made only one print, done with seven layers of colors.

IN A BLAZE OF GLORY

ABOVE: Edmond Casarella, 1959. Color paper relief print; 15" x 13". Casarella, a sculptor, built up blocks of cardboard that he then cut away to create his vivid prints.

THE MAGIC GARDEN

BELOW: Louise Nevelson, circa 1953. Etching with applied color and pencil; 5⅞" x 8⅝". An etching made at Atelier 17 exemplifies Nevelson's highly experimental approach.

Dean's collection includes pieces by artists who were known as printmakers, such as Gabor Peterdi, Fred Becker and Stanley William Hayter, whose studio, Atelier 17, was a testing ground for much of this work. He also has prints made by artists known primarily as painters and sculptors: Franz Kline, Louise Nevelson, Hans Hofmann, Lee Krasner. All of these people used the print medium to create the imagery of improvisation and automatic gestures characteristic of the Abstract Expressionist movement.

"Dean has the kind of signature works by Abstract Expressionist artists

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ABSTRACT EXPRESSIONIST PRINTS

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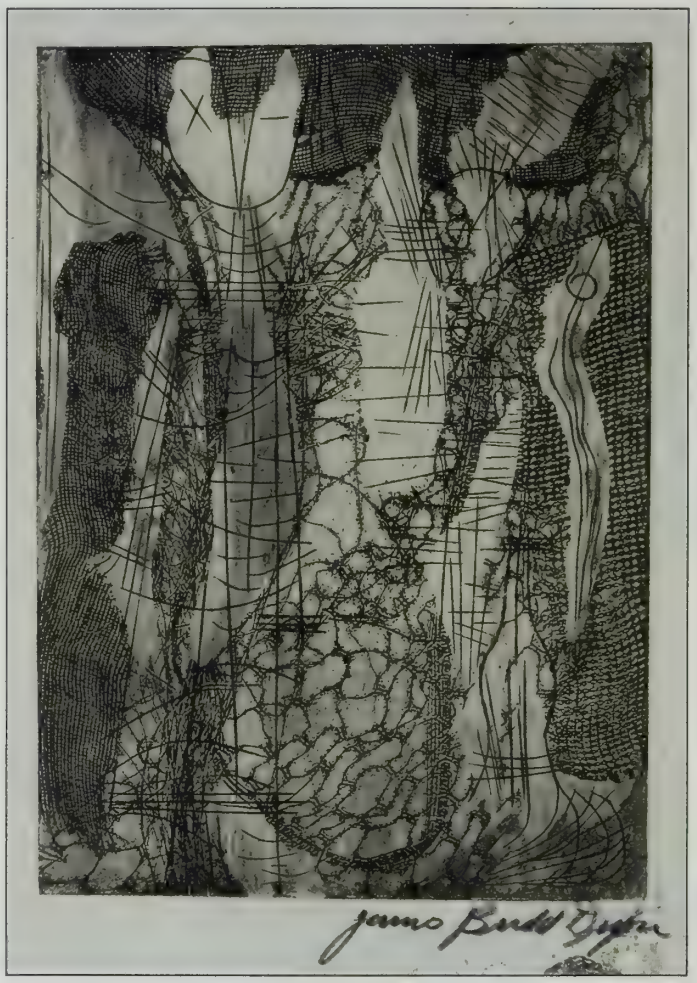
that one would expect and need to have represented," says Joseph Goddu, director of the department of American prints at Hirschl & Adler. This being the case, why is Dean's collection unmatched, and why is the fact of its existence so groundbreaking? Part of the answer is that printmaking, because of its technical restrictions, is generally conceived to be suited to representational work. The artists he has collected, however, made very organic, expressive and experimental prints. In many cases it was not their principal medium, and they worked on the prints by themselves in their own studios. All but four of Dean's sixty images were printed by the artists, and some Dean bought from the artists themselves or from their heirs.

By its nature, printmaking creates an image that can be proliferated, so prints are often regarded as polemical—agents for social change rather than examples of private artistic expression. But the prints made by the Abstract Expressionists were done in very small editions. In some circles, because of the unconventionality of the imagery, they were scarcely regarded as fine art at all but as a form of studio doodling, rather like the sketches a representational artist might make as a way of keeping his hand loose and his eye engaged. This offhand attitude on the part of the world of art criticism, which so shapes the public's perception, has until recently kept the price of the



UNTITLED

LEFT: James Budd Dixon, circa 1948. Soft-ground etching and engraving; 6¾" x 4⅞". Dixon utilized Atelier 17 techniques and was inspired by the work of Jackson Pollock.

OCTAVE

BELOW: Eve Clendenin, 1947. Color woodcut; 9½" x 12". Clendenin used reduced colored forms in a modernist variation on traditional Provincetown woodcuts.

UNTITLED

BELOW: Lee Krasner, 1970. Color lithograph; 20¾" x 25¾". Produced relatively late in her career, a print reveals the fluidity and spontaneity of Krasner's mature style.

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prints down to a range from a few hundred dollars to a high of possibly eight thousand dollars, a fact that allowed Dean to assemble his presciently conceived collection despite a limited budget.

The genesis of this type of printmaking, by all accounts, was Atelier 17, opened in Paris in 1927 by Stanley William Hayter, an English painter and engraver. In 1940 Hayter moved his studio to New York, where European painters in America who were already interested in printmaking, such as Miró, Chagall and Max Ernst, found a place to work. Younger Americans, who were turning away from realist and regional painting and printmaking, an outgrowth of the social concerns of the 1930s, were also influenced by the European modernist work going on at Atelier 17. Hayter worked with the Surrealists, and he encouraged spontaneity and experimentation with technique. He was interested in the imagery generated by the unconscious mind, one of the basic tenets of Surrealism and, later, of Abstract Expressionism. "Hayter liberated the idea of the print from being reproductive to being an original medium of expression," says Dean.

Prints from Atelier 17 were well regarded enough to be included in an exhibition at New York's Museum of Modern Art in 1944. Jackson Pollock was active at the studio, and the prints he made there in 1944 and 1945 are considered the clearest indication of his transition from the realism and Surrealism of his early work to his gloriously abstract mature style.

Such artists as Kline, Nevelson, Peterdi, Peter Grippe and Hayter himself, as well as lesser-known names such as Fred Becker and Minna Citron, produced pieces at Atelier 17 that are now in Dean's collection. One particularly interesting image is a photoengraving and aquatint made by Kline that incorporates a poem by 1950s cult poet Frank O'Hara, printed in O'Hara's own handwriting. This process was adapted by Kline, with technical help from Grippe, from one used by William Blake.

Dean's instinct and persistence often led him to the artists themselves, some of whom still had the prints they had experimented with years ago. His early purchases included three silk screens done by Grace Hartigan, who later told him, "I met Pollock and I met de Kooning, and I got what they were doing, and I just started doing it."

Another artist whom Dean met was the Californian Walter Kuhlman, from whom he bought a 1949 intaglio print. The impression had been printed one way, and then Kuhlman had turned the plate around and printed it upside down on the same piece of paper, for a yin-and-yang effect.

Kiehl and Goddu, who have assisted Dean in assembling his collection, both describe him as "extraordinarily focused." Goddu goes on to say, "It's a great joy to work with a client who knows more about a given period than I do. I have to handle three hundred years of prints, but Charles has concentrated on this one period, and he has a Zen-like ability to focus on the artist and the image at hand. He can walk away from mediocre works by great names."

> "Dean collected for the purest of reasons," says Daniel Lienau, "which is that he bought what he liked, not what books told him to buy."

One great name from whom Dean did not walk away is Louise Nevelson. He believes her intaglio print *The Magic Garden* is a masterpiece among the Atelier 17 work in his collection. "Her preparation of the deeply etched plates was highly experimental," Dean says. "Furthermore, she completed this impression with penciled additions, which makes it unique. She then etched these into the plate for later impressions."

Another work in his collection that Dean considers particularly important is an impression of the only print, a screen print, ever made by Hans Hofmann. Hofmann had his own art schools from the mid-1930s to 1958 in both New York and Provincetown, Massachusetts, where he taught Nevelson, as well as Eve Clendenin, Perle Fine and John Grillo. The screen print consists of swirling, quasi-figural images, which Hofmann made by using two screens in brown, black and different shades of blue.

After a 1948 visit by the Svengali-like Hayter, who taught at the California School of Fine Arts in San Francisco that summer, a comparable interest in the print form as a vehicle for abstraction sprang up in California. This movement, which would stylistically separate itself from the work in New York, was tremendously strong, with such artists as de Kooning—who made his first prints in Berkeley—eventually participating.

Despite the vigor of the West Coast work, however, it has been ignored to an even greater degree than that being done in the East. Kiehl says, "The West Coast abstract artists don't exist for many people in the art world today, and the single most amazing thing about Dean's collection is his uncovering and consolidating that work."

One of the first artists in California to follow Hayter's lead was James Budd Dixon, whose *Untitled*, 1948, is in Dean's collection. A catalogue of a 1993 exhibition of San Francisco Abstract Expressionist prints, drawings and watercolors notes that while "Hayter's technical influence is apparent in Dixon's [work]... Dixon preferred his own rugged approach to Hayter's finesse." Dean says that Dixon was inspired by Jackson Pollock and notes, "Dixon's works share the raw, brutal feel of Pollock's paintings and often, as in my print, Pollock's allusion to figures trapped in complicated webs.

"Landscape was a frequent motif for the Californians," Dean continues, "and their work tended to be bolder than that done in the East." He points to three lithographs in his collection done by James Kelly, *Asphaltum Jungle*, *August* and *Red Wednesday*, and quotes Kelly as saying he moved to California to get away from the "suffocating insularity" of the East Coast.

Daniel Lienau, owner of the Annex Galleries in Santa Rosa, California, has worked with Dean, and he says, "Dean has been remarkable. He collected for the purest of reasons, which is that he bought what he liked, not what books told him to buy." In this, says Lienau,

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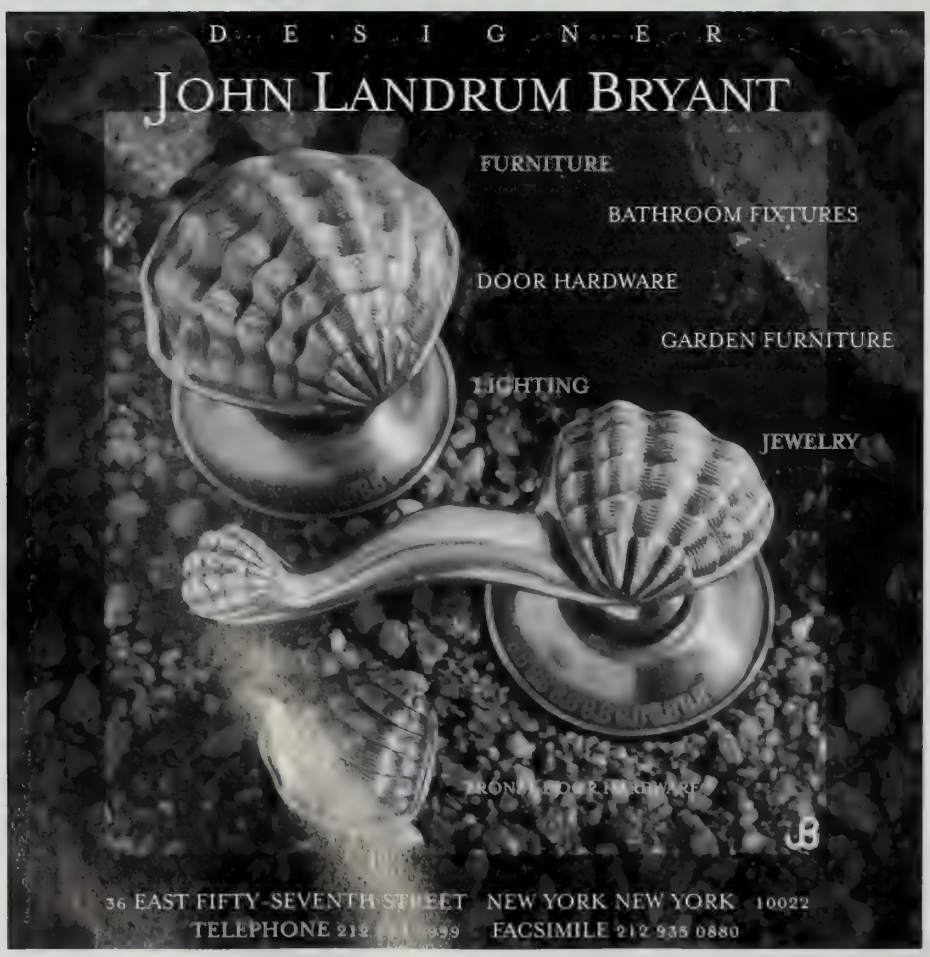

ABSTRACT PRINTS

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Dean is like the California artists themselves, whom he calls "defiant in their autonomy." Dean also has pieces by California artists Edward Dugmore, Frank Lobdell, Robert McChesney and George Stillman.

Abstract Expressionist prints have not gone completely unrecognized. A James Kelly lithograph that Dean owns is one of four impressions, another of which is in the collections of Harvard's Fogg Art Museum. The Whitney has two impressions in three states and one published version of the Nevelson etching Dean owns. Similarly, the Metropolitan Museum of Art has one of an edition of ten of a George Miyasaki lithograph; Dean has another. The National Gallery of Australia did a show of books and prints of the Abstract Expressionist era in 1987; the Art Museum of Santa Cruz County had an exhibition of Abstract Expressionist prints, drawings and watercolors in 1993. But until Dean himself had an exhibition of thirty-eight images from his collection at the Oysterponds Historical Society in Orient, New York, in 1998, there had been no museum show devoted exclusively to American Abstract Expressionist prints. An inclusive one is scheduled for 2001 at the Worcester Art Museum in Worcester, Massachusetts; and Haverford College in Pennsylvania is giving Dean an exhibition the same year.

Even Dean in his early years of collecting was not quite sure what he had. Lienau says that in 1997 the Print Club of Cleveland asked him to recommend a collection to view on a field trip to New York. He told them about Charles Dean. It is Lienau's belief that Dean, in the course of putting together a talk for the club, began to give his holdings his personal direction. He culled pieces that didn't work with the whole group, and he realized that he had a collection—an extraordinary collection that helped define a category of art. Seeing the collection was "a learning experience and a revelation to curators as well as collectors," Jane Glaubinger, curator of prints at the Cleveland Museum of Art, wrote to Dean afterwards. "[It] is beautifully cohesive, intelligent, exciting and full of unexpected gems." □

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PORTUGAL'S PENA PALACE

VISITING AN ARCHITECTURAL FANTASY ABOVE SINTRA

Text by Prince Michael of Greece/Photography by Kees Hageman

During the 1830s the attention of Europeans was much distracted by the marriage prospects of Maria II, also known as Maria da Gloria, the reigning queen of Portugal. The country had recently emerged from a long and bloody civil war between Maria's father, Pedro, and his brother, Miguel, the unsavory uncle and fiancé of Maria who was defeated and banished, but only after every government in Europe had become embroiled in Portuguese affairs. The same leaders then found themselves faced with the problem of finding a more suitable husband for the young queen.

Duke Auguste of Leuchtenberg was chosen, but he unexpectedly died within months of their 1835 marriage, and the search began again. "Uncle Leopold"—Leopold of Saxe-Coburg-Gotha, who had succeeded in having himself elected king of Belgium—seized the moment to put forward his candidate. Leopold belonged to one of the less important German royal families, but his dynastic ambition was inordinate. (Later he would marry his nephew Albert to Queen Victoria, and a Saxe-Coburg would rule Bulgaria.) For the time being, though, Leopold was content to propose his brother's handsome son Ferdinand as a spouse for Maria. The suggestion was accepted by all—including the young widow.

Once the couple were united and the celebrations were over, they set out to bring stability to the realm, putting an end to the constant coups and modernizing the ways of the royal court. Ferdinand curbed expenditures, let air and sunshine into the palaces, lightened their menus and introduced the Christmas tree to Portugal.

The couple's workload was enormous, and before long Ferdinand began looking for a peaceful family refuge. A few miles northwest of Lisbon he came across Sintra, one of the most beautiful places in the country. The climate was unusually cool,

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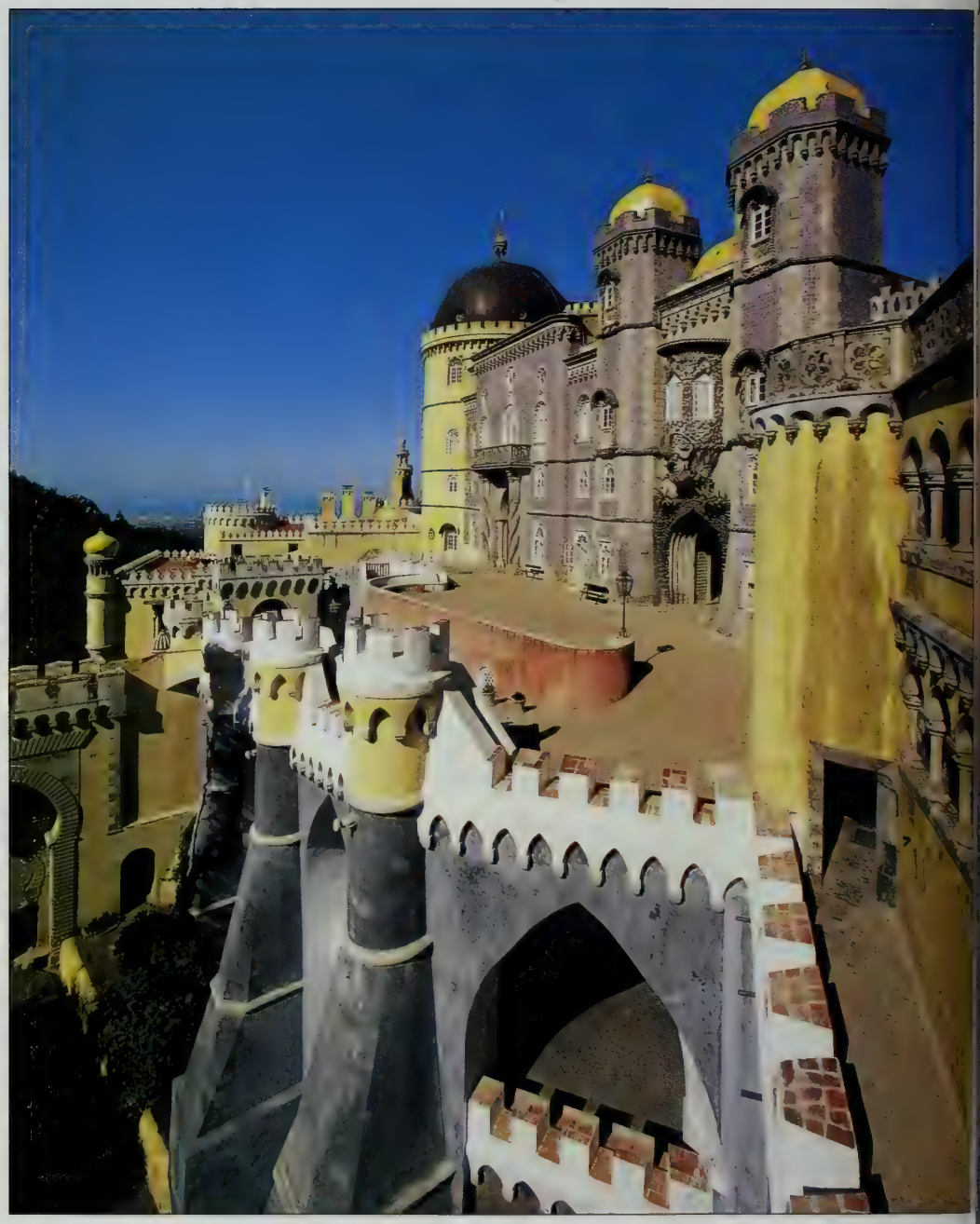

Portugal's National Palace of Pena, which was used as a royal family retreat, overlooks the village of Sintra. A museum since 1910, the castle is being restored.

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PORTUGAL'S PENA PALACE

Pena—once described by Byron as a "magnificent picture of magic"—was the obsession of King Ferdinand, a Bavarian prince who married Maria II. LEFT: The entrance gate.

BELOW: The main salon's rectilinear volume reflects the king's heritage, while the stuccowork is Iberian in style. RIGHT: The dining room's Gothic ceiling is 16th century.

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plants grew well, and there was a charming royal palace dating from the Middle Ages in the center of the town. The surrounding countryside was dotted with spacious *quintas*, or estates, where the aristocracy repaired for vacations. Over all towered a mountain, whose rocky flanks were clothed in thick vegetation.

King Ferdinand scaled the mountain and discovered extensive ruins high above the valley, including those of a chapel beside a cave in which the Virgin Mary was said to have appeared during the Middle Ages. In the sixteenth century King Manuel "the Fortunate" had built a wood convent on the site, followed by a more elaborate monastery constructed of stone with ceiling tracery and tile bearing his personal coats o arms. Manuel's daughter-in law, Queen Catherine, ha commissioned a magnificen jasper-and-alabaster . altar

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TODAY IN EUROPE

A string quartet is playing at sunset off the Riviera,

there's a lecture on the Hermitage en route to St. Petersburg,

saffron paella is being prepared near Barcelona,

someone is enjoying a massage off Capri.

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PORTUGAL'S PENA PALACE

BELOW: King Ferdinand's plans for the castle, which took 20 years to build and 21 more to decorate, incorporated the ruins of a chapel, a convent and a monastery.

RIGHT: In 1854 Italian artist Paolo Pizzi was brought in to execute—with Moorish, Gothic and Indian motifs—the trompe l'oeil ceiling of what is now the Arab Room.

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piece for the chapel. The monastery prospered for more than two centuries, until it was damaged by a combination of earthquakes, tempests, Napoleon's invading armies and, finally, the dissolution of the religious orders of Portugal by the liberal governments of the early nineteenth century.

So Ferdinand found the place mostly destroyed and abandoned. He also discovered the ramparts of the nearby Castelo dos Mouros, built during the Moorish occupation of Portugal. His enthusiasm was roused by the romance of all these vestiges, as well as the mountaintop setting. The grounds were lush, and the autumn mists creeping upward from the valley reminded him of his native Bavaria. He promptly bought the entire property.

Initially the king's idea was merely to restore the monastery, but this was soon eclipsed by his mania for building. (He had already reconstructed Belém Tower and the Monastery of Jeróni-

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LEFT: The office and studio of King Ferdinand's grandson Carlos I, who was an accomplished artist, displays his canvases. His family was the last to live in the castle.

RIGHT: The adjoining bedroom of King Carlos's suite of rooms, which were originally part of a monastery, has Empire-style furniture. In 1908 the king was assassinated.

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PORTUGAL'S PENA PALACE

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mos in Lisbon and the Convent of Christ in Tomar.) His architect and compatriot, Baron von Eschwege, made some suggestions, which culminated in a plan for an edifice that would incorporate elements of the ruined monastery. Eschwege took charge of the project, including the construction of a road to bring in materials, and enlisted the help of engineer Wenceslau Cifka.

King Ferdinand's principal interest was landscaping the property. He ordered trees and plants from all over the world and distributed them to such effect that a walk through the park at Pena still leaves the impression of passing without interruption from a Bavarian forest to an exotic jungle to a tropical hothouse to the garden of a romantic illustration in a book of fairy tales. The vegetation is often strangely fanciful, a feature echoed by the outlines of the furniture and other decorative elements in the castle.

LEFT: From the Renaissance-inspired balcony visitors can view the exotic plantings brought in from around the world by King Ferdinand nearly 150 years ago.

ABOVE: The patterned walls and ceiling, begun in 1854, of the Queen's Bedroom was the work of António Januário Correia. The ebony four-poster is early 18th century.

Work on the palace continued for forty-one years, right up to the king's death. The result is a mixture of styles, which vary from Gothic to the complicated shapes of the Manueline style and the medieval Romantic, an attitude popular in Germany during the nineteenth century. The composer Richard Strauss, who visited Pena, likened it to the castle in Wagner's *Parsifal*. At the same time, amazingly, the whole thing was tinged with an atmosphere of the Orient—the Arabian Orient, reflecting the Moorish conquest of the Iberian Peninsula and also that of India.

The European royalty of the nineteenth century built their extravagant castles all over the continent—from Neuschwanstein in Bavaria to Miramare in Italy (see *Architectural Digest*, February 2000), Sigmaringen in southern Germany and Peles in Romania—but none of them are more enchanting, perhaps, than Pena. From the

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PORTUGAL'S PENA PALACE

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first sight of its outline against the sky, its appeal is irresistible, and nobody today is more sensitive to that appeal than José Manuel Martins Carneiro, the palace's chief curator for the past sixteen years.

"In the time of my grandparents and even of my parents, Romantic architecture was condemned as bad taste," says Martins Carneiro. "I've been attracted to it ever since I was a student, and it was my passion long before I first laid eyes on Pena.

"When I discovered the extraordinary fantasies of the Romantic taste, I became interested in the daily life of the period," Martins Carneiro continues. "Back then the aristocracy had the time to spend hours on end writing and reading. Women embroidered. Romantic décor lasted until the outbreak of the First World War and then went out of fashion until recently. Today everyone loves Proust, but not many people quite comprehend the period in which he lived. That's what I was trying to evoke when I tackled the restoration of Pena."

According to the nineteenth-century formula, the exterior and the interior of Pena are a mixture of the genuine and the copied. The furniture is made of dark wood, whether it be authentic seventeenth- and eighteenth-century Portuguese, nineteenth-century reproductions or Indo-Portuguese. The porcelain is a reminder of the trade with China maintained for centuries by the Portuguese. The nineteenth century is also evidenced by genre paintings, quilted upholstery, heavy draperies, family photographs and eccentric bibelots—some quite precious, others merely souvenirs of travels abroad.

Martins Carneiro began the restoration by researching the collections at Pena, which had been poorly handled for years. The Portuguese republic, in its eagerness to protect the contents, had moved nearly everything small enough to be transported to the Ajuda Palace in Lisbon, while other objects that did not actually belong to Pena had been sent there for similar reasons. "I said to myself, If I give back the things that don't belong here, I'll get back the Pena things that have been dispersed to other museums," explains Martins Carneiro. "Luckily, a very accurate inventory existed of everything the castle contained in the early days of the republic."

Pena is an homage to its creator, King Ferdinand. After seventeen years of happy marriage, Queen Maria died in 1853. Following her death, Ferdinand acted as regent during the minority of their older son, later Pedro V, who married the beautiful Stephanie de Hohenzollern. But neither Pedro nor Stephanie lived for very long, and the transfer of power had to be undertaken all over again. The dead king's brother, Luís I, eventually succeeded him and married Maria Pia of Savoy.

King Ferdinand was at last able to go into retirement, though not quite under the circumstances he might have expected. The Portuguese found him a little dull, despite his good intentions. They respected him while he was the consort and during his regency, but when he relinquished power, he found himself alone and melancholy. The solitude came to an end after a performance of Verdi's *Un Ballo in Maschera* at the San Carlos Theater in Lisbon, when Ferdinand was introduced to the prima donna—Elisa Hensler, a German opera singer. The two fell in love, and before long Ferdinand took Elisa back to Pena, made her his wife and gave her the title of countess of Edla.

> According to the nineteenth-century formula, the exterior and the interior of Pena are a mixture of the genuine and the copied.

With Elisa, Ferdinand could enjoy the bourgeois intimacy he had longed for amid Pena's enchanting surroundings. The pair ceased almost altogether to go out in society. Ferdinand's face, once so handsome, was disfigured by a tumor, and by the time he died at Pena in 1885, he had been entirely forgotten by the Portuguese. They remembered him with a jolt, however, when his will was made public and it was discovered that he had left Pena and all its contents to his widow. The news caused a scandal: Pena, which they believed belonged to Portugal and should stay in the royal family, was to pass into the hands of a parvenu! The crown then intervened and discreetly offered Elisa a sum of money to relinquish her claim, along with a section of the park in which to erect a chalet.

"She also built herself a villa at Estoril and a house in Lisbon," notes Martins Carneiro. "They were filled with furniture, paintings and objects from Pena. I know her descendants quite well, and whenever there's a bequest in the family, some of those objects invariably find their way back here. I'm expecting many other objects for Pena from the same source."

After Ferdinand's death, Pena became a favorite retreat of Amélie, the daughter of the comte de Paris, pretender to the throne of France. Amélie, better known as Amélia, married Ferdinand's grandson Carlos, who was shortly to become king. She fell in love with Pena as soon as she saw it and went there often with her husband to pursue their shared hobby of painting, examples of which still hang on the walls at Pena.

The king and queen also modernized the castle, notably with the addition of baths. And since, like most other royals of their time, Amélia and Carlos actually preferred staying in hotels to living in their palaces, the décor of their apartments was endowed with a grand hotel atmosphere, which lingers to this day.

Life at Pena continued on its tranquil course until 1908. In that year the peace of Portugal was abruptly shattered when assassins mounted the running board of the royal carriage on the corner of Lisbon's Praça do Comércio. Inside were the king and queen and their two sons, Luís Filipe and Manuel. The king and twenty-one-year-old Luís Filipe were killed in a hail of bullets, but Manuel was saved by his mother, who hurled her bouquet of flowers into the gunman's face just as he was taking aim.

Thus Manuel II ascended the throne of Portugal amid bloodshed and grief.

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PORTUGAL'S PENA PALACE

continued from page 120

The assassination left the royal survivors with an abiding horror of Lisbon, and their reaction was to spend more and more time at Pena. However, within two years, in October 1910, events once again overtook the pair, when Manuel telephoned from the capital to inform his mother that a revolution was under way. Amélia arranged to meet her son at the monastery of Mafra, not far from Sintra, where they concluded that capitulation was preferable to ordering

Pena is an homage to its creator, King Ferdinand.

their supporters to fire on their fellow Portuguese. The queen returned to Pena, hastily packed her jewelry and her papers, and departed forever.

The republic that replaced the monarchy lost no time in converting Pena into a museum, but for decades afterward, the castle was neglected and became harder and harder to visit. "When I first arrived, the place was a terrible shambles," José Manuel Martins Carneiro explains. "The rain was leaking through the roof into the apartments. Even today we still have several major rooms to restore and reopen, and we need to go further with much of the work already undertaken. I drew my inspiration from the spirit of the place, from the philosophy of the era in which it was built and from the views and sentiments of the royal personalities who lived here. Let me tell you, I deliberated carefully before beginning the restoration work. What I wanted to avoid at all costs was the possibility that visitors—and particularly Americans—would think of Pena as some kind of Portuguese Disneyland. Pena is real. I wanted every object and every apartment to be a memorial to the last kings of our country, who lived in this house." □

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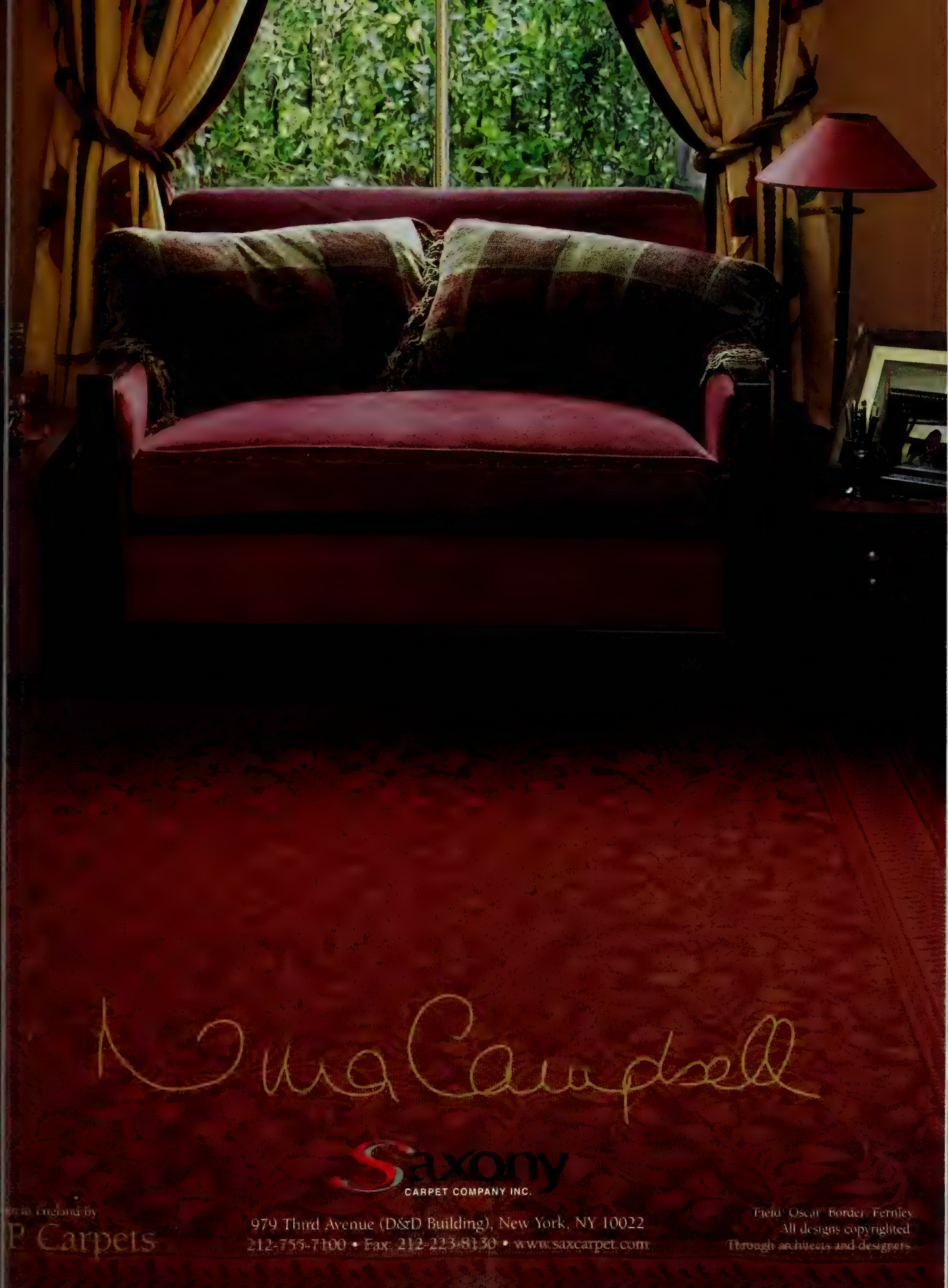
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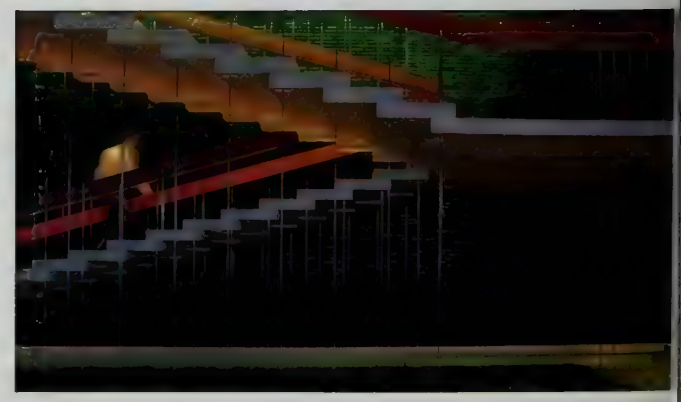
INSIDE GM'S SECRET DESIGN LAB

AN EERO SAARINEN COMPLEX WHERE THE FUTURE IS NOW

Text by Philip Nobel/Photography by George Steinmetz

JUST OFF MOUND ROAD, A major artery running through the blue-collar stronghold of Warren, Michigan, there is an immaculate vision of the future—circa 1956. The General Motors Technical Center, completed that year by architect Eero Saarinen, is a mile-square campus that is home to the company's main research labs, design studios and engineering centers. Its daytime population is more than sixteen thousand. Beyond a small drive-through guardhouse, ranks of gridded, glass-walled buildings frame a twenty-two-acre man-made rectangular lake ornamented with artificial islands in a linear pattern that would have made Mondrian proud. Out of the lake, when weather permits, rise two fountains and a glimmering three-legged water tower—one of the largest stainless-steel structures in the world

continued on page 132



GM has updated its Technical Center in Warren, Michigan, while maintaining the facility's architectural integrity. TOP: The 1956 Eero Saarinen–designed campus.

ABOVE: To speed up the development process, GM's designers and engineers use computers in lieu of clay models. RIGHT: A Kevin Roche stairway.

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Antoine Blanchard (1910-1988) *Place de la Republique*, oil on canvas, 13"x 18", signed.

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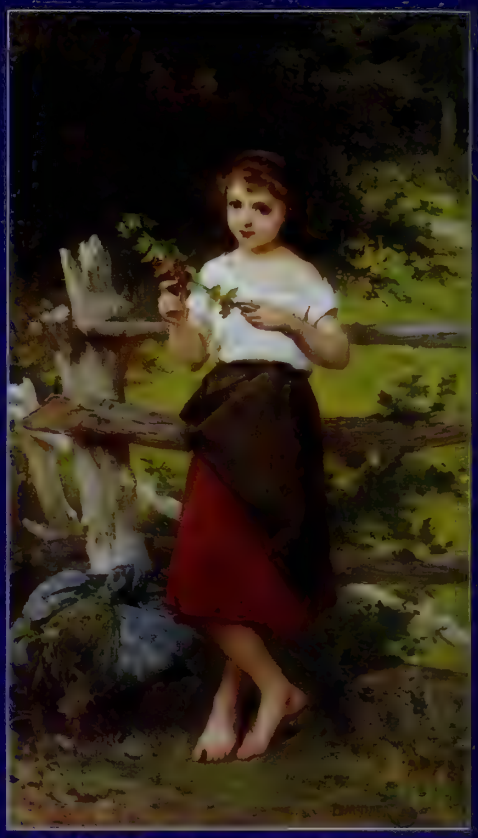

Edouard Cortes (1882-1969) *Place de la Bastille*, oil on canvas, 13"x 18", signed.

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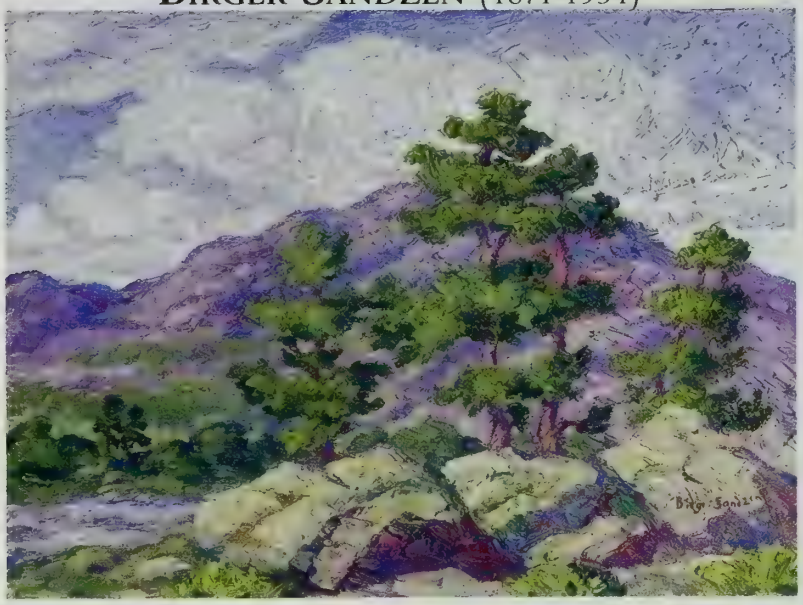

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INSIDE GM'S SECRET DESIGN LAB

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—capped by an oblong bulb that reflects the big sky and the distant horizon over the suburban plains north of Detroit. To the west of the lake, the shallow aluminum bubble dome of the main auditorium allies the complex further with a jet-age, jetpack tomorrow that never came, a time when faith in rockets and the atom promised to deliver America to a chrome-plated utopia where everything would be safe, shiny and fast.

"People ask if George Jetson still works here," says Larry Faloon, director of industrial design and communications at GM Design and unofficial guardian of the Technical Center's architectural integrity. He is heading into the heart of the Design Center, up a stairway of granite blocks hanging from improbably thin stainless-steel rods. Bordering the stairway is one of the center's signature glazed-brick walls, flaring purple in the sun, and ahead is a landing that accesses the circular rooftop pavilion of the color and trim studios. Above, the aluminum ceiling system—elegantly integrating lighting, sprinklers and ventilation—steps along in its unerring five-foot-square grid. In the lobby at the top of the stairs, there is an exhibition of employees' computer-generated art and, out the window, a view across the lake to the Research and Development Building, more than a quarter mile away. NASA's first lunar rover was designed and built there; in front of it, the water tower shines like a beacon for another sort

continued on page 136

ABOVE: The granite steps of another Roche design are suspended from stainless-steel rods. LEFT: A private dining room looks out over a 22-acre man-made lake.

BELOW LEFT: Employees of the Advanced Portfolio Exploration Group, which creates car concepts, relax by images that are used to characterize the brands.

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INSIDE GM'S SECRET DESIGN LAB

RIGHT: Senior designer Christos Roustemis in the Chevrolet Brand Character Center with the 2000 Traverse concept car, which was introduced in February.

continued from page 132

of spacecraft. The only thing missing is the flying cars.

The turbine-driven Firebird concept cars, contemporaries of the Technical Center that share its Spacely Sprockets vibe, are another of Faloon's unofficial passions. In 1998 he helped to coax the three Motorama-era Firebirds (1954, 1956 and 1959) back to life after more than forty years in mothballs. His efforts to maintain the period spirit of the buildings may be more modest—having someone source a replacement for a handblown art-glass light fixture, rescuing an original sculpture from crates in a retired engineer's garage—but they come from the same understanding of the value of GM futures past. Stopping in a glazed passageway to look out at the rooftop garden where his reclaimed glass-and-steel sculpture stands again, Faloon muses about the first days of the Technical Center: "I can only imagine what they must have thought, one day working in the old building downtown and the next day working here. It must have seemed like the jump to hyperspace."

Now, make that cyberspace. If Harley Earl, the legendary designer who headed up GM Styling at the time the Technical Center was built, were to return today,

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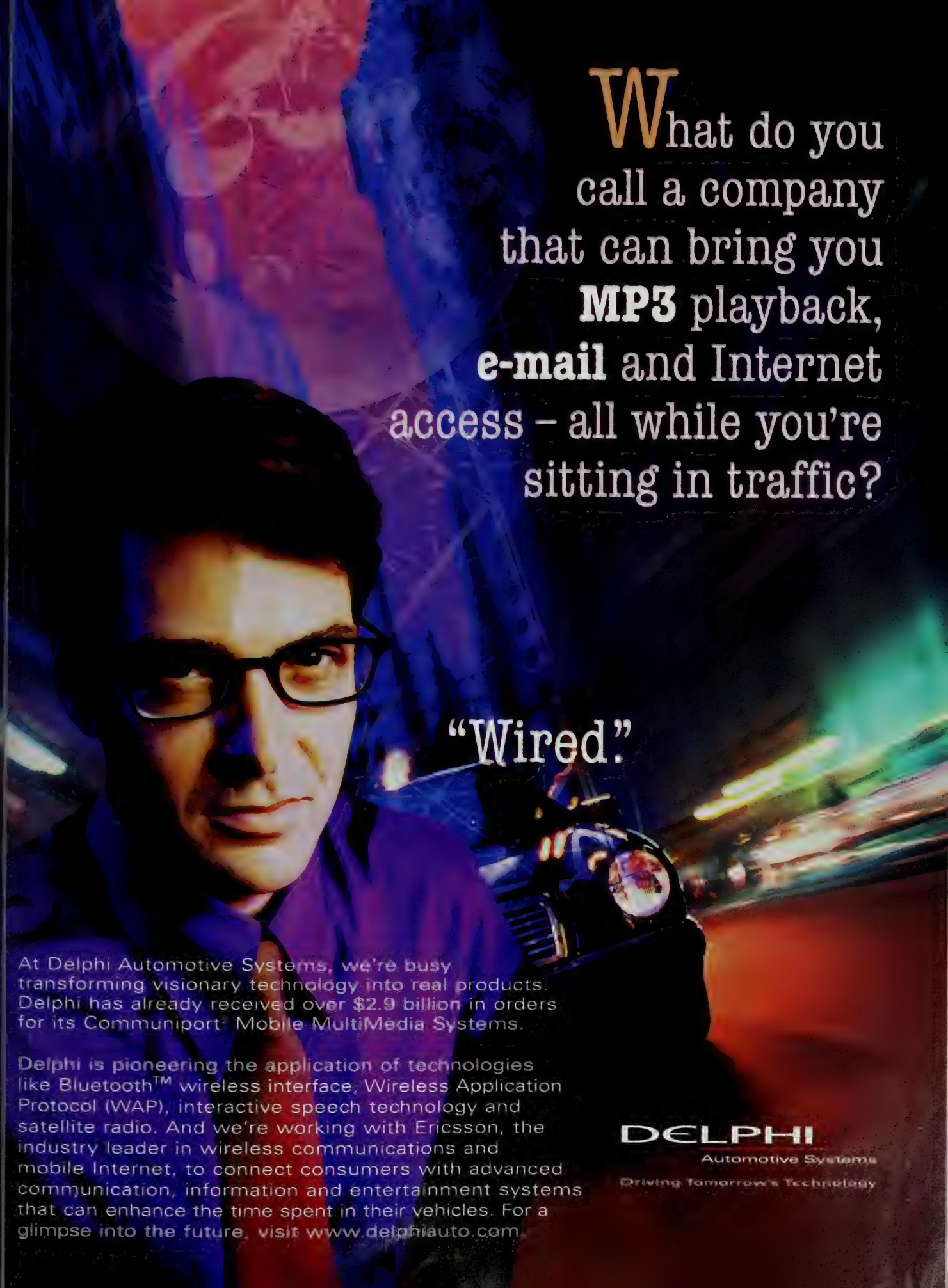
LEFT: Two UAW-GM members, from Local 160, prepare a Chevrolet SSR concept vehicle—a new pickup/roadster hybrid—for a color change.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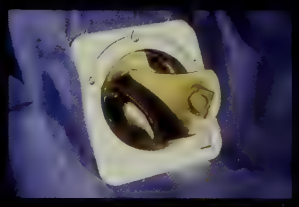

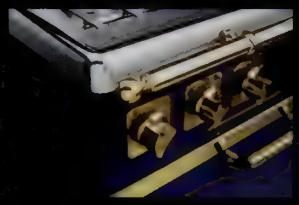

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INSIDE GM'S SECRET DESIGN LAB

RIGHT: The Virtual Reality Center—showing a 2000 Buick LaCrosse—enables designers to explore many options and to respond quickly to market trends.

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he would recognize the design studios, but not what goes on inside them. GM designers are in the throes of adjusting to two very-early-twenty-first-century concepts, the digital revolution and the vogue for branding, and the Design Center has been souped up to match. The design studios for each of GM's North American brands—Cadillac, Buick, Oldsmobile, Chevrolet, GMC, Pontiac and Saturn—have been retooled as "Brand Character" centers, which are basically monuments to the essence of each brand's identity. Meanwhile, the whole Design Center has been rewired to accommodate what is invariably known in GM corporate argot as "the math"—the computer-aided design process, from conceptual sketches to the creation of concept cars and production specifications.

The epicenter of the new approach is the Corporate Brand Character Center, established last year in a two-story sun-drenched studio along the Design Center's endless central corridor. There, Saarinen's double-height windows can be covered with black roll-up shades, and in front of them,

ABOVE: Designers don 3-D goggles in the Virtual Reality Center. LEFT: The virtual-reality Cave allows the user to experience the feel of an actual full-size vehicle interior.

in a fluid arrangement that evokes the "new office" paradigm of Internet start-ups, the company's designers stare into their Silicon Graphics workstations. With a few clicks of the mouse, a designer at the Corporate Brand Character Center can project a full-size sketch onto a floor-to-ceiling video screen

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INSIDE GM'S SECRET DESIGN LAB

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that dominates the front of the studio. Another command sends a digital model to a stereolithography laboratory—which generates a 3-D model of the image—or downstairs to the six-million-dollar Virtual Reality Center, where designers can put on goggles to view phantom cars as they rotate in all their photorealistic, three-dimensional complexity. In the old days—a few years ago—the same viewing would have required weeks of time and piles of clay, culminating in a trip outside to the 73,000-square-foot, brick-walled Design Patio, where models were spun on concealed turntables to review their forms in natural light.

Nothing epitomizes GM's commitment to the possibilities of the new "math" more than the Virtual Reality Center. While it is frequently booked for presentations, it is also a tool in everyday use. After viewing simulations of some of the record nine concept vehicles that GM will introduce this year, Pontiac designers were clamoring to get in to use the room to test forms and ideas they had cooked up on their computers just minutes before. As of now, changes can't be made to digital models in real time, but they can be marked up in the freehand style of televised NFL analysis, and complete interactivity is just down the road. The Chevrolet SSR concept car, a pickup/roadster hybrid that debuted at this year's Detroit auto show, is a milestone in the process: It is the first concept car to be designed "in math" from start to finish. The SSR is currently a source of pride of the Corporate Brand Character Center, and a late-stage fiberglass-and-foam model of it stands by the entrance. Nearby, there are mock-ups of several much more visionary cars, not yet ready for prime time.

Many of the ideas floating around the Technical Center have what the designers describe as a "long reach." Some look forward as far as twenty-five years, to what one designer calls "the stuff of dreams." Since 1994 such speculation has been the special domain of APEx, the Advanced Portfolio Exploration Group. APEx is one of GM's answers to the industry-wide problem of lead time: If it can take four years from the first spark of an idea to the rollout of a new car, how can companies stay on top of drivers' changing tastes and needs? APEx operates as an in-house think tank charged with anticipating demands that today's consumers may not yet know they will ever have. William Ochalek, Jr., an APEx manager, calls this "getting people warmed up about the future."

The gray cubicles in his windowless, fluorescent-lit studios in the Engineering Building are choked with sketches and models of cars that do the most improbable things, with the most unlikely fuels, in the most outlandish ways, all, again, closely held proprietary secrets of GM. One could sum it up as a design lab for Batmobiles and Mad Max attack trucks—Ochalek admits that his team pays close attention to sci-fi—but that would sell it short. The daydreams developed at APEx begin with detailed demographic projections, the products of partnerships with a dozen top universities, and the fantastic designs are meant to be solutions to specific future problems: Will the environment go to pot? Will Americans move back to cities in droves? Will we need an alternative to air travel? A bullet-pointed concept development panel, one of hundreds that line the aisles at APEx, is eerily titled "North America in 2025."

Of the seventy-five or so major concepts investigated by APEx in a given year, the most promising flow next door to the Corporate Brand Character Center, which acts as a switching yard for future GM designs. As new ideas come in, they are tracked to the specific studio

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> Some look forward as far as twenty-five years, to what one designer calls "the stuff of dreams."

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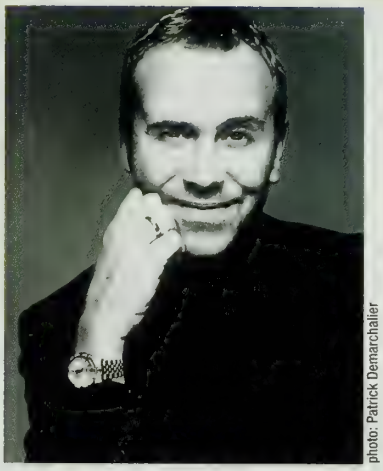

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where they will fit best with the brand vocabulary that GM has developed: Saturn, "Friendly Product"; Oldsmobile, "Architectonic"; Chevrolet, "Spirited Function." The goal is to counter the erosion of identities that has plagued the company in recent years: Can anyone really tell the difference between a Buick and an Oldsmobile? Responding to criticism that their individual models were no more than nameplates on a common chassis, GM now sees its disparate family of vehicles as an asset that needs to be nurtured.

Branding is a particular passion of Wayne Cherry, vice-president of GM design and portfolio development. "Since the 1960s I've been interested in brands, and now they happen to be fashionable," he says. "Unless the whole design team is immersed in the values of a brand, the little decisions that are made every day can cancel each other out." Cherry is in the corner office on the second floor of the Design Center—Harley Earl's office—seated at a glass-and-stainless-steel low table that, at the flick of a switch, can rise to worktable height. Outside the office's glass windows, the auditorium dome and water tower strike their usual surreal poses. Apart from some rooftop satellite dishes and the design of the cars parked in the employee lots below (all GM, of course; a few Saabs), there is not a single thing visible to tell you it is not 1956.

In this thoroughly designed environment, Cherry's talk of immersive branding seems perfectly fitting. "What we want to communicate is the metaphoric smell of the brand," he says. That goal is at the heart of the Brand Character centers' initiative that has recently transformed the design studios. In the past a designer might have worked in the Cadillac or Buick studio for his (and in the past it was mostly "his") entire career, and the individual quirks and formal cues of the brand would become second nature. Today, however, with a new generation of designers in the studios and more pressure to keep them from bolting to the competition, people move around much more. At the same time, GM's customer base has lost track of the traditional brand messages; how many younger drivers today would know what driving a Pontiac is supposed to mean? The challenge was to find ways to express, to customers and the designers themselves, the soul of the Chevy or the gestalt of GMC.

Visiting one of the new Brand Character centers is like making a pilgrimage to the temple of a single-minded cargo cult. Each has a brand-specific entrance façade. For instance, Cadillac, in the latest GM lingo, is supposed to represent the merger of art and science; its installation takes the form of a high-tech glass-and-stainless-steel structure that could be an excerpt from a skyscraper's curtain wall. Indeed, in the center of the piece, a video screen cycles through consonant images, including rakish shots of contemporary buildings. The sleek themes are continued just inside the door of the Cadillac studio. There, in a tall glass case, the designers have collected an array of products that they think will sing the same song as their reimagined Cadillac: Dansk flatware, a Bang & Olufsen BeoCom 6000 telephone, a bottle of Issey Miyake cologne. (Each studio has its own cabinet of curiosities, telling the same story in different words. The Buick case includes a bottle of Knob Creek bourbon, at Oldsmobile there is a Braun shaver, and at Saturn, a Bondi Blue iMac computer.) On the other side of the Cadillac hall there is a gray metal-flake-painted plastic shell, about five feet long, that has been molded into a suggestion of the Platonic Cadillac. It is not a collage quoting specific shapes but a sophisti-

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INSIDE GM'S SECRET DESIGN LAB

continued from page 144

cated abstract rendering of the formal ideas of the newest, and future, Cadillacs: sharp cuts, tight flanks, aquiline edges. The designers call it a "speedform," and there is one in each Brand Character Center. Together they make up a kind of unspoken but universally understood vocabulary of GM shapes.

"As a window into the future, everyone wants to bring people here," Larry Faloon says as he sits at the table in the Design Center's private dining room, another signature Saarinen space. It is unclear which future he is referring to: Are people still drawn by the Technical Center's 1950s optimism, or are they attracted by the newer, unrealized future promised by APEx and speedforms and virtual reality? The walls of the room are finished in a loose weave of blue-and-silver aluminum that was the product of the new process of anodizing—the president of Alcoa was on the GM board at the time—and the six-sided table is inset with what might be the world's laziest lazy Susan. With the touch of a button at each side of the table, it whirs its way counterclockwise, sparing GM executives and distinguished guests the indignity of asking someone to pass the mustard. At one seat, the head of the table, there are four extra buttons, each identified on an inscribed plaque. It reads: Drapes, Waitress, Lights, Muzak. In its day it was cutting edge.

In *Where Today Meets Tomorrow*, the souvenir book prepared for the dedication of the Technical Center, GM president Harlow Curtice celebrated some other technologies that now seem quaint: "Today the world is undergoing a technical upsurge unequaled in the history of man," he wrote. "You can see it all around us—atomic energy is being harnessed, jets sweep the sky at almost twice the speed of sound, and electronic computers perform years of calculations in a few minutes." The book goes on to illustrate GM's plans to use the Technical Center as a means to "invade the future."

> "People ask if George Jetson still works here," says Faloon, director of industrial design and communications.

That future is now, and in its revamping of the center, GM seems prepared to invade the next future. But the lingering question is whether GM, with its branding strategies and new electronic nerves, can begin to fashion cars that will suggest a tomorrow as compelling as the retro-future chic of the Technical Center campus itself. What will be the future that GM looks back on in another fifty years? □

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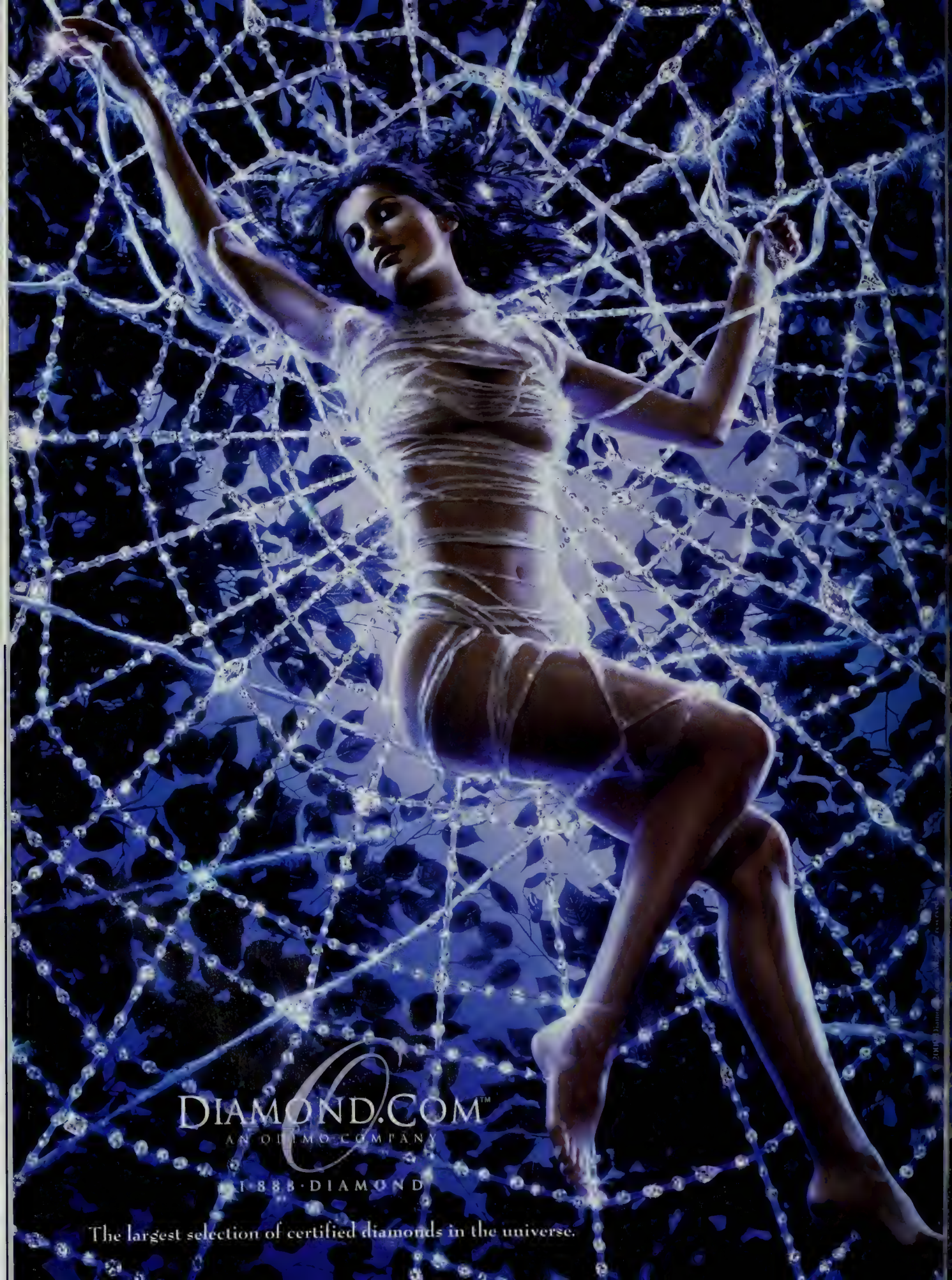
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MARCEL PROUST AT ILLIERS-COMBRAY

A TEMPLE OF MEMORY IN THE FRENCH COUNTRYSIDE

Text by Judith Thurman
Photography by Marina Faust

ALL GREAT WRITERS HAVE an exceptionally fine-tuned sense of place, but none, surely, has ever been finer than Marcel Proust's. The architect of that sublime memory palace, *In Search of Lost Time*, is inseparable from his own décors, real and imagined: the cork-lined room where the invalid so famously wrote most of his masterpiece; the grand hotel by the sea where the sickly adolescent received his sentimental education; the salons and boudoirs of the fin de siècle, where the dilettante served his apprenticeships; the somber Right Bank apartment of his parents—an eminent doctor and a cultivated *femme d'intérieur*, whose bed he bequeathed to a broth-

ABOVE: As a child, Marcel Proust (1871–1922) spent holidays with his aunt and uncle in Illiers, France. Their restored residence is now the Marcel Proust Museum.

el—and not least, the family country house in the sandstone market town of Illiers, just southwest of Chartres, which he calls Combray, and where the most sensitive youth in literature spent the most idyllic and tormented hours of his childhood.

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ABOVE: The writer immortalized their country house in his novel *In Search of Lost Time*. RIGHT: A copy of his portrait by Jacques-Emile Blanche overlooks the *salon rouge*.

MARCEL PROUST AT ILLIERS-COMBRAY

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That house, its garden and furnishings, the village, its society and landscape, and all the sensations, experiences and revelations attached to them, are so much the nucleus of his great novel that one is somewhat shocked to learn that the young Marcel actually spent very little "lost time" there: two weeks a year at Easter between the ages of six and nine—when the onset of his asthma made the country a death trap for him—and a farewell visit at fifteen. One is also somewhat surprised at how diminutive the rooms are, and at how closely the extended family must have lived in them. But such is the power of a child's or an artist's memory to heighten, isolate and idealize.

While most of the places where Proust lived or sojourned have been razed or sold into anonymity, that cherished provincial dwelling, which belonged to his paternal uncle and aunt, was bequeathed by their granddaughter to the Society of the Friends of Marcel Proust, and it has been restored—as a temple should be—with consummate devotion.

Illiers, redesignated Illiers-Combray in 1971, was the birthplace of Proust's father, Dr. Adrien Proust, and of Adrien's sister, Elisabeth, who married a local notable named Jules Amiot. The Prousts were a family of humble shopkeepers. Amiot was a merchant of a grander class who dealt in, among other things, Algerian wines and had a fondness for Moorish mosaics, which he used to embellish his window surrounds, and for dressing in Arab costume, to the consternation of his neighbors. But he was also a passionate horticulturist who endowed the village with a deliciously eccentric public park of his own design, in the English neo-Gothic style, featuring a grotto, a waterfall, a dovecote, statuary, a lily pond, a serpentine river stocked with carp, romantic paths hedged with hawthorn and may, and plantings imported from its Parisian model and namesake, the Pré Catelan.

The Amiot house was built in 1818, with a half-timbered façade and two wings flanking a trellised courtyard, shaded by a now venerable chestnut tree. The kitchen, dining room, *petit salon* and *salon rouge* occupy the first floor. The staircase that Proust's narrator climbed every night to await, in anguish, the uncertain arrival of his mother for a good-night

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LEFT: Family heirlooms moved from their Paris apartment fill the *salon rouge*. Above Proust's grandparents' Louis Philippe sofa is a painting of his mother, Jeanne.

BELOW: Proust once noted, with a hint of disdain, that the faience plates decorating the dining room walls were "modern." The paneling is Empire, the period of the house.

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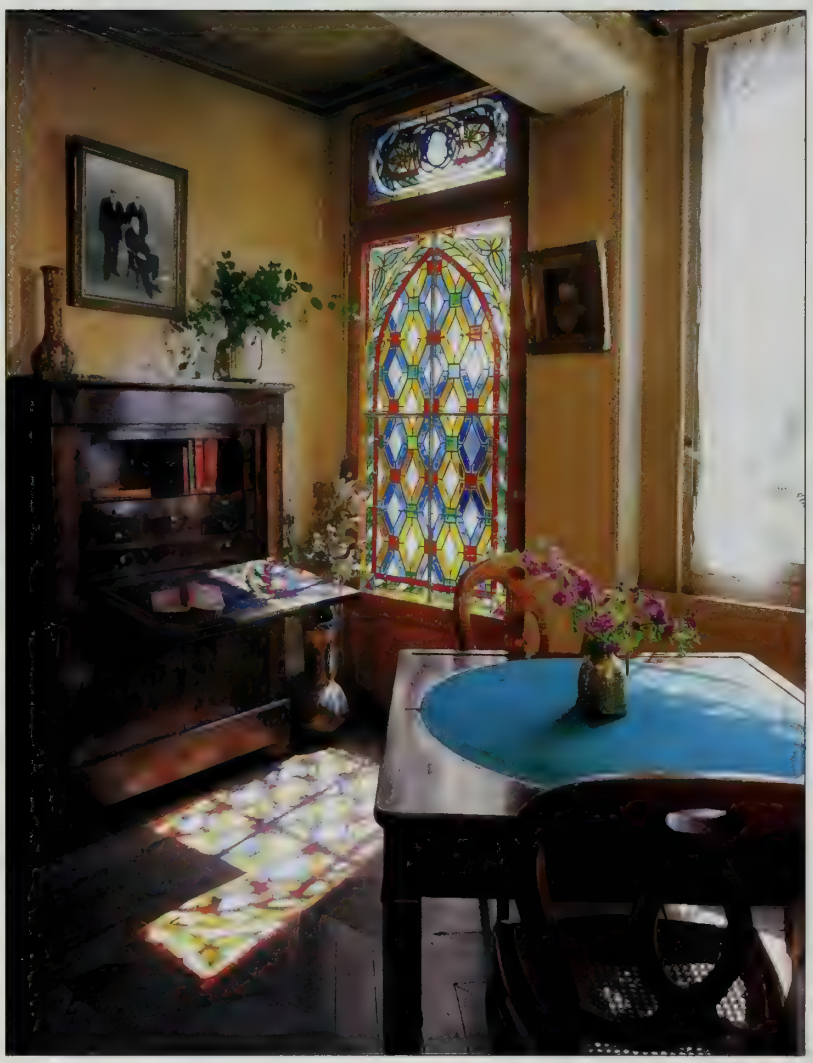
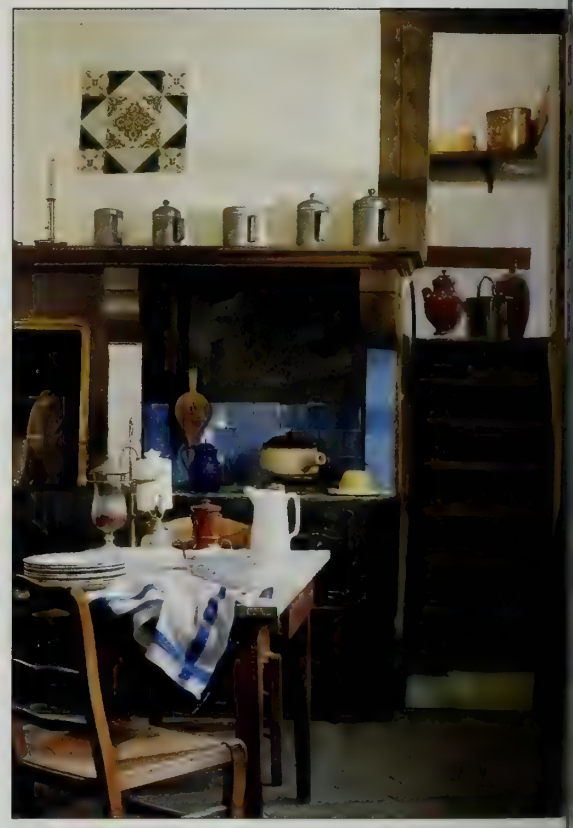
MARCEL PROUST AT ILLIERS-COMBRAY



LEFT: Sunlight filters in through stained-glass windows in his uncle Jules's Oriental salon. "When all the world was asleep, he would retire to his little study," wrote Proust.

BELOW: The kitchen. BOTTOM: The small guest bedroom was arranged with an Empire bed that provided Proust with sanctuary. It was sheltered by "high white curtains."



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kiss leads to the bedrooms. Marcel's tiny guest bedroom overlooked the garden, and he slept in a chaste Empire bed "placed as in the depths of a sanctuary" and swagged with "high white curtains." There, too, as he describes it, is that magic lantern of milky porcelain, provided by his parents to distract him from his solitude and impatience, and through which he projected the life of Geneviève de Brabant, depicted in hand-painted slides, while grasping, for the first time, "the color of words."

The Marcel Proust Museum is also known as "Aunt Léonie's House," after the personage in his novel, although Elisabeth Proust Amiot was, unlike her model, neither bedridden nor a widow. Her mustachioed husband in his Zouave pantaloons was an imposing and fanciful presence during Proust's boyhood. An amateur painter, he worked in a studio attached to the house that he had decorated with the rugs, carvings and souvenirs of his North African travels. When the family had retired to bed and the maid had cleared the liqueur glasses, plates of petits fours and embroidery threads from the card table in the *petit salon*, Jules Amiot returned to this Oriental salon

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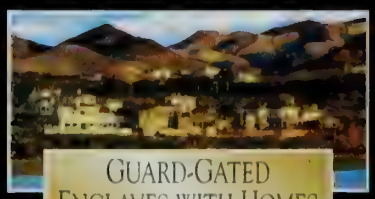

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DYSON

Broker Participation Welcome

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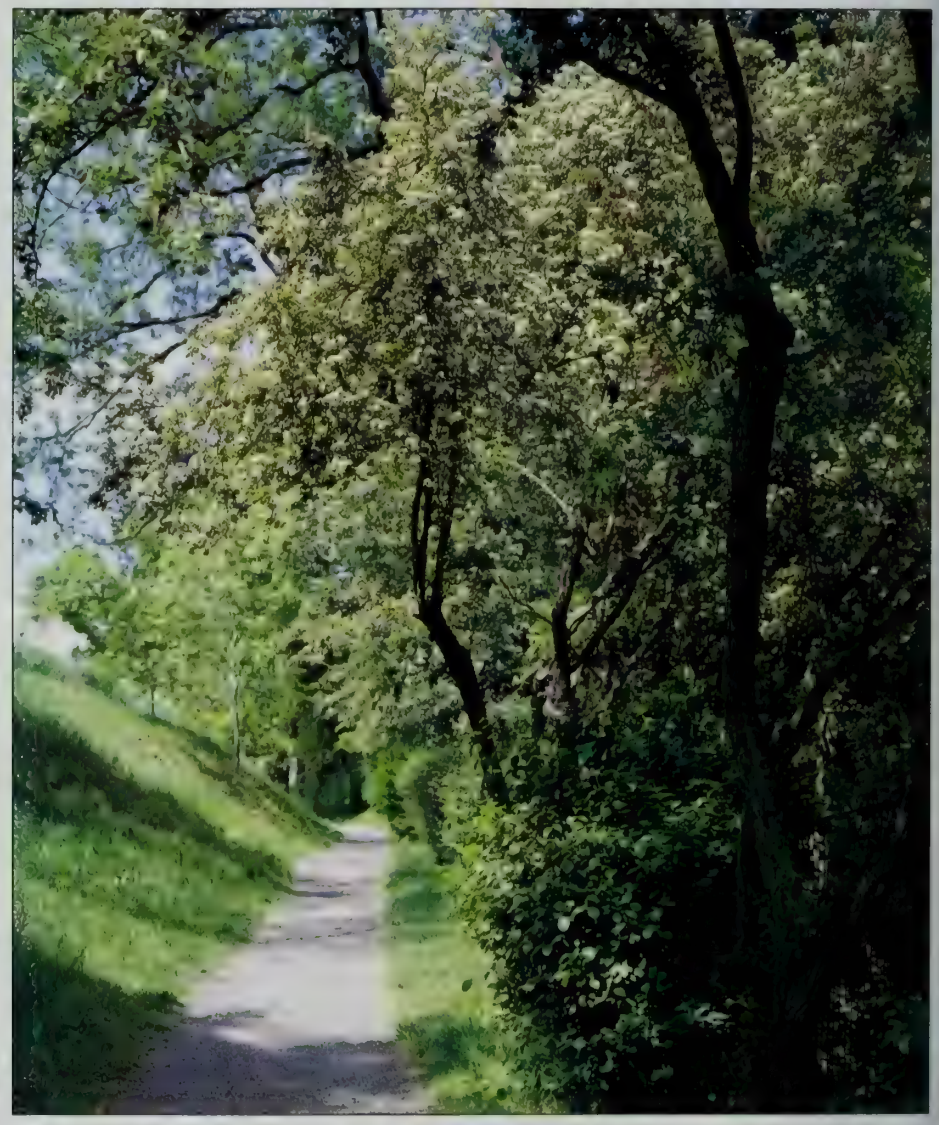
That house, its garden and furnishings, the village, its society and landscape, and all the experiences attached to them, are the nucleus of his great novel.



Proust's uncle, an avid horticulturist, created a public garden for the village, which was inspired by the Pré Catelan park in Paris. Hawthorn lines one of its paths.

to grade his wines at an Empire desk and to smoke his hookah. By day, the sunlight streaming through the stained-glass window casts a diamond pattern—the illusion of an Islamic mosaic—on the well-waxed floor.

There was nothing so exotic about the formal, though not much larger, *salon rouge* down the hall, which radiates bourgeois decorum. The walls are hung in red damask, and the stiff Louis Philippe armchairs and sofa invite one to perch rather than to nestle. These furnishings, and a pedestal table with gilt legs, come from the *fumoir*, or smoking room, of the Prousts' apartment on the rue de Courcelles, where Marcel lived with his mother until her death; she had inherited these pieces from her own prosper-

continued on page 164

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MARCEL PROUST AT ILLIERS-COMBRAY

continued from page 162

ous Jewish parents, the bankers Weil.

The curators of the museum have enriched the décor with other mementos of Mme Proust: a fan with her maiden initials, "J. W."; her music table; and a portrait, painted in 1880, the year Marcel turned nine, by Anaïs Beauvais. Proust lamented "its vague resemblance, which only became apparent once Maman had been so incredibly rejuvenated by death," and which, he wrote, was "extremely painful to me." His own dandyish, chalk-faced likeness, propped on an easel, is a copy of a portrait by his friend Jacques-Emile Blanche, of which he was especially fond. The original hangs in the Musée d'Orsay.

When the young Proust came home, early, from a walk in the Pré Catelan—having left his hardier relatives to continue without him—he was in the habit of waiting for lunch, however remote that event might yet be, in the dining room. By night, the glow of the brass-and-milk-glass chandelier burnished the Empire paneling. At midday, "the white noon sunlight" glazed the "brilliantly armed" table. Marcel's "only companions," he wrote, "and they were very respectful of my reading, were the painted plates hanging from the wall, the calendar, with yesterday's page freshly ripped off, the clock and the fire, which spoke without demanding a response."

By the time the fifteenth-century church bells of Saint-Jacques (Proust's "Saint-Hilaire") were striking twelve, the house was redolent with the aromas of a four- or five-course provincial déjeuner prepared by the incomparable family cook, Ernestine. In the novel, Aunt Léonie's incomparable cook, Françoise (it is she, presumably, who bakes the madeleine), figures as a goddess of nature, and her kitchen is a chapel where Marcel, enthralled by all mysteries of creation, worships humbly.

The actual kitchen of the Proust house is a narrow galley with a terra-cotta floor and windows on its long side, facing the garden. An adjoining pantry housed the formidable *batterie de cuisine* as he evokes it: "stewpots, casseroles, fish kettles, terrines, pastry molds, and a complete collection of copper cookwear in every possible dimension." The tiles of the open fireplace are periwinkle blue. The stove and the cast-iron ovens were stoked with wood. A worktable of raw pine holds a little *café filtre* pot made from brown pottery and a majolica butter dish, poignantly ordinary but transformed, by the depth and grandeur of Proust's feeling for language, into the tools of an initiation ceremony. Françoise conjured up her chefs d'oeuvre from prosaic ingredients, and Proust compares her beef in aspic to a sculpture by Michelangelo—the cubes of jelly glistening like chunks of quartz. He also associates her art with his own: the ensemble of his sentences brought to perfection like the ensemble of her flavors—with fire, patience and virtuosity.

> The staircase that Proust's narrator climbed every night to await the uncertain arrival of his mother for a good-night kiss leads to the bedrooms.

On a recent summer afternoon close to Proust's birthday, July 10, the tour of Aunt Léonie's house and garden was conducted by the erudite Anne Borrel, a director of the museum. As she led her group from room to room, quoting, by heart, from *In Search of Lost Time*, her recitation served as a reminder that this museum is just the most solid and public of Proust's temples, and that there are others—as passionately tended—in the memory of his readers. □

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PALM READING

TINY COMPUTERS BRING THE WORLD TO YOUR FINGERTIPS

By Nicholas von Hoffman

I AM ONE OF THOSE GINKS who are impressed, possibly unduly impressed, by the executive types who have the answer to everything entered in a large, leather-bound, loose-leaf notebook with tabbed pages. These books tell their owners what their schedules are, what points should be brought up at the meeting or what's whoozie's e-mail address. These books even know what the euro is trading for. The people who operate these books seem to make their entries with ne'er a cross-out or erasure. They or their books have it under control, which, I suppose, is why they call the books, and sometimes the people, organizers.

For many years, on the first of January I would get out my leather-bound organizer, slam in a new calendar and promise myself this would be the year that I'd be on top of everything. By the middle of the month all was in ruins and neglect again, but now, by virtue of yet one more miracle wrought by the digiwits, I may at last get organized and under way. Everything that once went on in those big fat organizers can take place inside an electronic object weighing four ounces that's 3.2 inches wide, 4.7 inches long and .4 inches thick.

Those are roughly the dimensions of the Palm V, the preeminent electronic organizer. This little thing can do a lot, but, although we keep hoping, regardless of how fantabulous it may be, nothing coming out of Electroland can correct lack of self-discipline, strengthen character or assuage the pain of the soul or the anguish of being. For these small difficulties you will need more than digits.

Still and all, for keeping track of your expenses and what needs doing next, the handheld electronic devices such as those produced by Palm and Handspring (both companies were, incidentally, founded by Jeff Hawkins and Donna Dubinsky) have evolved to the point that they may be attractive to non-electroids who don't want to know how it works and won't go near it if it's complicated. And their light weight may prevent the attacks of sciatica or bursitis that have been known to afflict those who have dragged overly heavy purses and briefcases for too many years through too many airports.

Handheld electronic devices, or computerettes, have been a decade or so in the perfecting. The first ones were designed to enable their users to write notes in longhand, which the devices were supposed to be able to read and turn into an ordinary computer text file. While we still don't have a machine that can read script, the Palm can read a somewhat stylized form of printing that doesn't take a user very long to get the hang of. An *A* in Palmetto writing, or Graffiti, as the manufacturers call it, is written as an upside-down *V* or an *A* without the bar across it. There are other simplifications for some other letters, but nothing too difficult to remember after a bit of practice.

Most handheld devices also allow you to enter notes, numbers, addresses and engagements by calling up a keyboard on the screen. If you have pixie fingers, you can type by touching the keys. Otherwise, you can use the stylus. If that doesn't suit you, various full-size keyboards, at least one of which is collapsible, are out there in the stores ready to be attached to your Palm. Psion makes a slightly larger device, somewhere in the $400 range, that comes with a regulation keyboard.

JOHN MAR

A seemingly vast number of handhelds have blossomed in the crystaled gardens of Electroland. Besides the Palm itself, there are a growing number of handhelds, or PDAs (personal digital assistants), that run on Palm-licensed software. In addition, Microsoft has come out with what it calls its Windows CE operating system, which is to be found on some of Hewlett-Packard's Jornada PC Companions. This column does not make product evaluations, but the nearly unanimous judgment of those who do is in favor of the appliances that use Palm software.

If customer choice means anything, the market has voted overwhelmingly for the Palm. They can't make 'em fast enough. When I tried to buy one, several of the largest electronics houses said there was a seven-to-fourteen-day wait. Michael Lunsford, product manager for Palm V, says that the company has sold seven million of the various versions of their machines. By way of explaining his company's success, Lunsford is quick to say that Palms were designed with four elements always in mind: "size, price, battery life and simplicity." The price, which hovers around $400, isn't bad for what is, after all, a real live computer. The thing can go

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PALM READING

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for two or three weeks between recharging, and it is astonishingly simple to use.

Anybody, and I mean anybody, without a gift for electronic doohickeys can get the machine up and running at the first level in a few minutes. Plugging a cable in the back of the desktop computer to enable the Palm to send, receive and synchronize contents may be too much for the techno-resistant, but for most of us who've been forced to have a distant, if unwelcome, working relationship with a computer, the job is done rather quickly. To those of us who have been frustrated, irritated and finally enraged by the complexities of Windows, the Palm comes as a vindication of the belief that these machines can be made to work simply and easily.

The spinning wheel, the Singer sewing machine, the Rolodex and the Western Electric Bakelite rotary phone each came to represent a time in the life of a generation and a nation. The personal digital assistant might be another such object, except in Electroland nobody leaves well enough alone, and if it ain't broke, they still want to fix it. It's now possible to put an attachment on the Palm IIIc to convert it into a camera. Another attachment converts it into a global positioning device, and its little screen will display a map showing exactly where you are, or, more precisely, where your PDA is.

Perhaps a more important development is equipment that makes it possible for an assortment of PDAs to get on the Internet and send and receive e-mail almost anywhere you happen to be. I say "almost" because, whether it's with cell phones or other communication devices, there are blank spots, sometimes in tunnels and sometimes in remote rural areas. Be that as it may, a bewildering variety of tiny communication widgets, some limited to a range of three hundred feet and some capable of spanning the globe, have arrived on the market. They enable their owners to surreptitiously play a game with a kid in the next classroom or get a constant stream of stock market quotes.

"With the Palm VII," explains Lunsford, "you don't really need a cell phone. The Palm VII has its own connection to the Palm.net servers and its own radio, so it just automatically goes right to there, and through those servers it will go out to the Internet." True, but a PDA, with its little screen, even if you buy one with a color display, is not the same as a desktop machine. "We realized that doing an entire Web-browsing experience like you have on a laptop or on your desktop just doesn't work for a handheld," Lunsford says. "The Internet is way too graphic, too intensive. What people really want to do when they're mobile is to access very targeted information. So, rather than making users go through four or five Web pages, we came up with the idea of 'Web clipping.'"

And what kind of target information will your handheld deliver to you? "There's a separate icon and application just to get the weather and forecast wherever you are—it already knows where you are, so you don't even have to tell it," Lunsford says. "Same thing with traffic and with things like the nearest ATM or gas station or movie theater and, by the way, what's showing."

This is all wonderfully convenient, but on the questionable side is whether or not this form of communication isn't set up to keep its users wrapped tight in a human existence already defined by five or six hundred globe-straddling corporations. Certainly anyone who spends any time at all on the Internet is aware of both the infinite variety of the obscure and the rare that can be found on it and of the software structures that constantly push a user toward the brand-name companies. It remains to be seen to what extent the handhelds are a portal to a noncommercial world or to the same old stuff.

> "What people really want to do when they're mobile is to access very targeted information."

It was inevitable that the telephone people would begin to meld the original functions of a Palm—address book and calendar—with talk communication. Are we soon to be carrying around an all-in-one PDA? An instrument that displays a text and picture screen but that is also being held up to ear and mouth has a built-in problem.

The electronics industry always seems to be aching for the one machine or instrument that combines every imaginable function. The word they like to use is *convergence*, but people such as Kerry McKelvey, a senior vice president at Skytel, a wireless communications company, have some doubts about the idea. "When you try to put all those together, what you end up doing is suboptimizing each of the individual parts," he says. "You have everything together, but you no longer have the best phone or the best messaging device or the best information manager."

Where once a pager was a simple PDA that gave you a goose and displayed a phone number for you to call, today's Skytel pager permits the recipient of a message to type an answer. The message from the pager will go flying off to another pager—or a desktop via e-mail or as a spoken message to someone only reachable at an old-fashioned telephone.

McKelvey argues, "Typically, both adults in the family are employed or involved in things that keep them out of the home and moving on a constant basis. The family very rarely is in one place together. When they have a method to keep in touch with each other, then they can still have some sort of communication."

Time will tell whether Electroland can spin the sinews to keep the family together, but on a lower plane, a digit here and a digit there may make life a tad easier.

"There are a lot of business travelers who need to stay in touch," says McKelvey. "With our products they can go to the theater, they can go to a restaurant, they can be in a meeting, and still communicate unobtrusively and in a much more socially responsible manner than if they're interrupting everybody with their cellular phone conversations."

Digits may not be able to restitch the unraveled soul or make up for loss or separation or loneliness, but in this time of vast conjuring, they perform a splendid magic. □

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continued on page 172

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EDITORS SELECT ESTATES FOR SALE

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MANHATTAN

OBERTO GILI

Jay Spectre

An apartment on the eighth floor of a prewar building on Manhattan's Upper East Side was once the residence of the late designer Jay Spectre (*AD*, Mar. 1984). Spectre described his apartment as having "a classic 20th-century design with an emphasis on things Oriental." He lined the walls of the living room (above) in handwoven Chinese raw silk; the floor is bleached oak, as is a window alcove that frames an expansive view of Central Park. Built-in cabinetry and shelving are throughout, including in the round dining room (right). $2.5 million.

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OBERTO GILI

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EDITORS SELECT ESTATES FOR SALE

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HOUSTON

JOHN LINDY

JOHN LINDY

John F. Staub/Mario Buatta

Designed by John F. Staub, a neo-Georgian house was built in 1935 in the River Oaks section of Houston. The four-bedroom structure features handcrafted iron balconies and hardwood floors. Designer Mario Buatta restored the house in 1993, adding interior finishes and details, with decorative painting by Robert Jackson in the master bedroom, entrance hall and keeping room. The living room (above right) has the original 18th-century Irish mantel and herringbone-patterned wood floor. There is a media room, a breakfast room and a library with mahogany-paneled walls, built-in bookshelves and French doors that lead to a sun porch. Floor-to-ceiling windows in the living and dining rooms raise, creating doorways to the backyard, which is framed by an allée of oak trees and has a pool, a rose garden and terraces. $4.95 million.

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MALCOLM BRUCE JONES

At the turn of the 20th century Leopold II, the king of Belgium, built a house in Saint-Jean-Cap-Ferrat, in the south of France, for one of his aides-de-camp. The house, originally called Villa Beaulieu, was owned by actor Rex Harrison in the 1950s and '60s. The 4,300-square-foot residence has many of its original details, including the mosaic tiles on the exterior. The first-floor reception rooms have pale oak parquetry floors and open through French doors onto the terrace, which looks over the manicured gardens. The master suite, with a sitting room, a boudoir and a study, fills the second floor. A two-story, two-bedroom guesthouse with a living room and a kitchen is included. $6 million.

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continued on page 176

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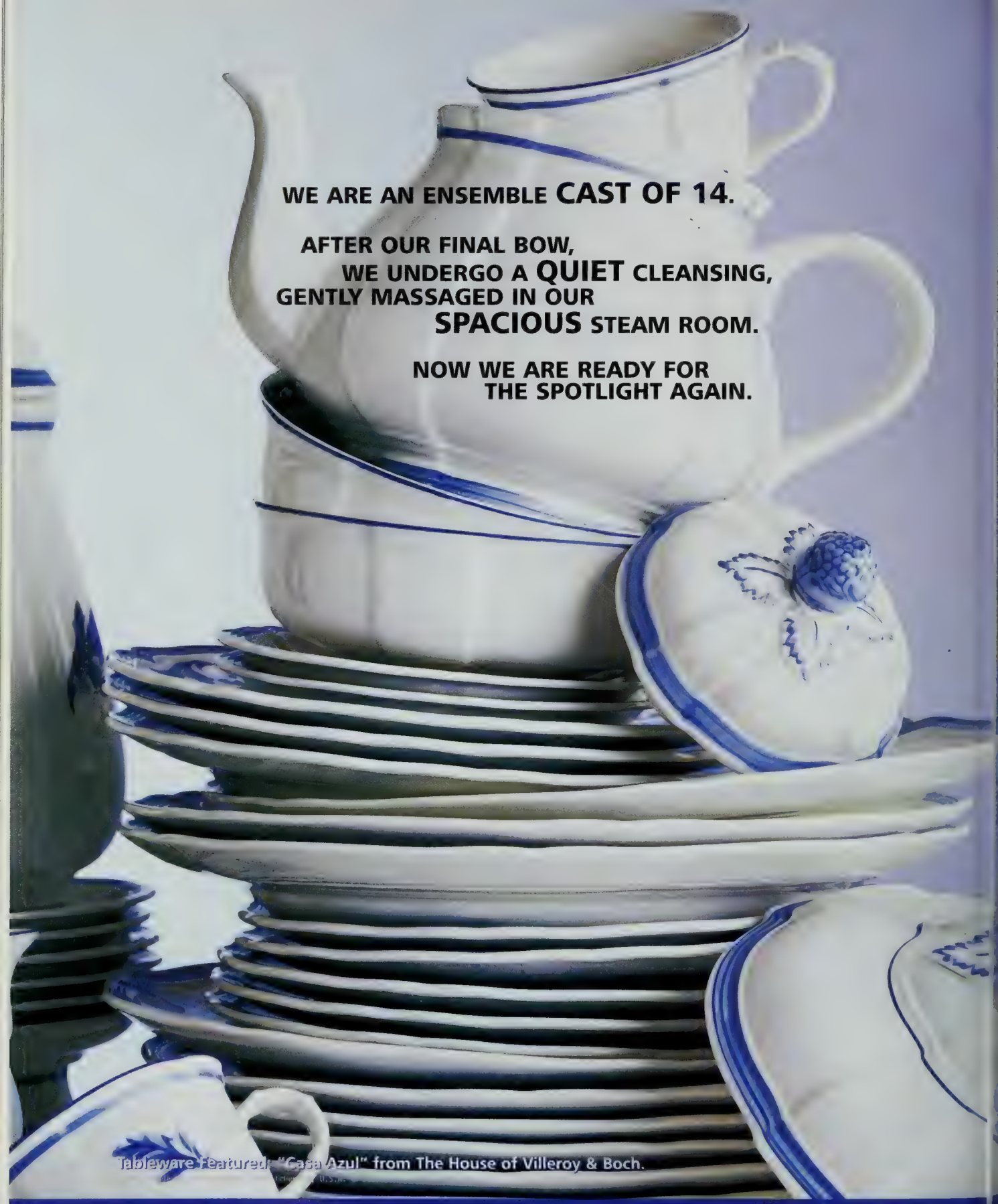
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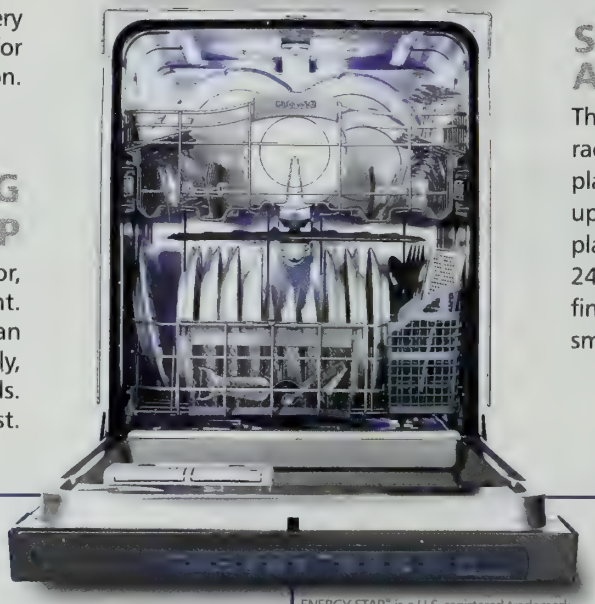

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EDITORS SELECT ESTATES FOR SALE

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MASSACHUSETTS

Built in 1817 by the Reverend Rufus Hurlbut, a double-chimney house with an attached ell and barn sits on more than 13 acres in Sudbury, Massachusetts, one hour west of Boston. Black shutters highlight the white clapboard exterior, while the interior boasts original wainscoting, wide-board flooring and a semicircular entrance hall. The main rooms contain fireplaces and period woodwork. Four bedrooms and a study are upstairs. $975,000. An additional 3.4 acres can be purchased for $425,000.

For information, call our Real Estate Hot Line, 212/880-6803, x6.

ASPEN

Situated in Aspen, Colorado's historic West End district is a shingled house dating to 1888. Recently restored and renovated, the three-bedroom house displays details such as hardwood floors, millwork and stained and beveled glass. Two alabaster chandeliers highlight the living room, which has a wood-burning stove. The master suite features a fireplace and a marble bath and leads to a rooftop deck. An attached carriage house has an additional bedroom. Mature trees and flower gardens surround the structure, which has a terrace with an outdoor fireplace. $2.75 million.

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EDITORS SELECT ESTATES FOR SALE

continued from page 179

H. GÉE HOOPER

MALIBU

● **Disney**

Between two canyons on almost six acres in Malibu, California, is a three-parcel compound formerly owned by the late Lillian Disney, Walt Disney's widow. Two residences are perched above a secluded beach stretching nearly 200 feet. One house has three bedrooms, a library and a sunroom. Positioned on its own promontory, a five-bedroom residence opens to a large patio with a fireplace; nearby are a lap pool and a tennis court. Eucalyptus, pine and palm trees line the area. An adjacent, nearly two-acre site is landscaped with two large lawns, fruit trees and roses; a private path leads to the beach. Steps from the sand, a four-bedroom beach cottage is approached by its own driveway. $21 million.

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continued on page 182

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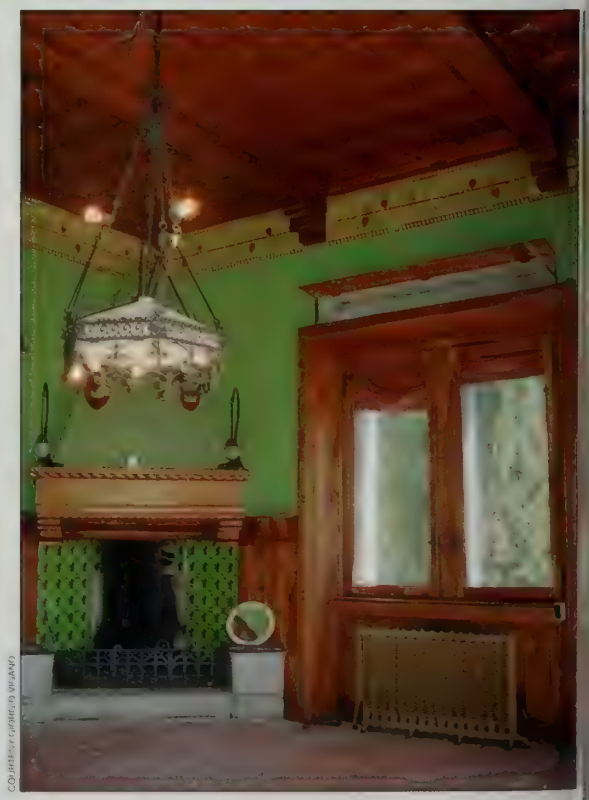
continued from page 180

LOMBARDY

COURTESY GIORGIO VIGANO

Villa Baumann, located 31 miles northwest of Milan, was commissioned around 1890 by Baron Baumann. Architect Michele Cairati designed the four-story brick-and-stone building, and Italian artisans crafted the wood-beam ceilings and stone ornaments. Colorful frescoed interiors (right) were painted by Luigi Sporeafico. The 30,139-square-foot house is surrounded by parklike landscape, a swimming pool and a bowling green. An original stone stairway and an elevator connect the floors. The rooms include 12 bedrooms, a gallery with large windows, and a library and a drawing room with fireplaces. The tower offers views of Lake Varese. 5.8 billion lira ($2.83 million).



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EDITORS SELECT ESTATES FOR SALE

continued from page 182

LEONARD LAMPEL

LEONARD LAMPEL

WESTPORT

The Bennett Homestead in Westport, Connecticut, was built in 1758 as a wedding gift for Captain Joseph Bennett. The Bennetts were British loyalists, and the house provided shelter for wounded redcoats in 1776. The 5,000-square-foot gambrel-roofed residence has recently been restored and retains many of its 18th-century features. The living room (above) has its original beam ceiling and a hearth with a beehive oven. Upstairs there is a master suite, three bedrooms and staff quarters. The third floor has a family room and a bedroom. $1.295 million.

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EDITORS SELECT ESTATES FOR SALE

continued from page 184

STELIOS TZETZIAS

SANTORINI

Spyros Marinatos, the archaeologist who unearthed Bronze Age treasures at Akrotiri, chose a seaside spot on the Greek island of Santorini as the location for his own home. He designed a 1,980-square-foot house, which is constructed of local stone and features the barrel shape traditional in the area. The interior walls are whitewashed; a wall of the first floor's central salon bears a copy of one of the Akrotiri cave paintings. There are three bedrooms and a broad terrace that overlooks the sea. Sculptural rock walls protect the property's four acres. 200 million drachmas ($542,000). □

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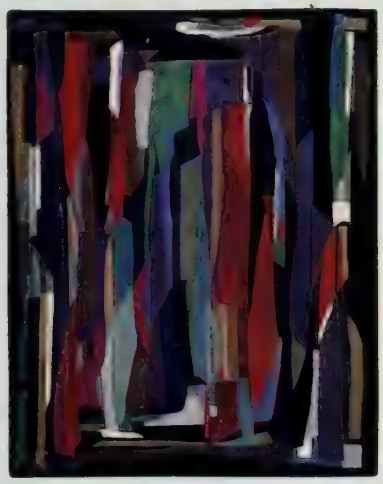

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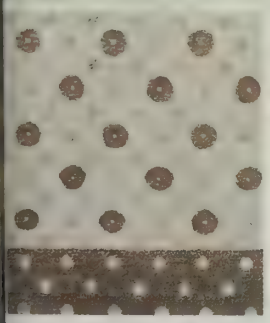

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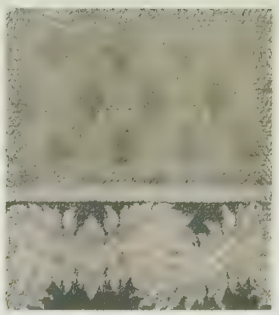

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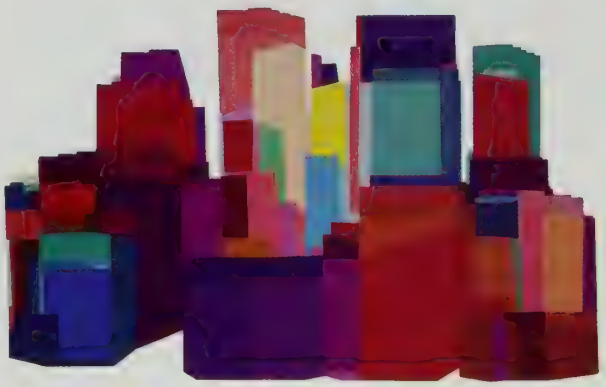

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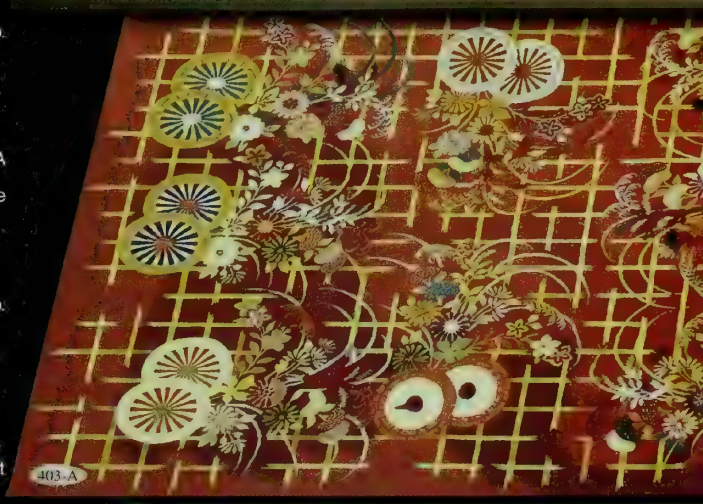

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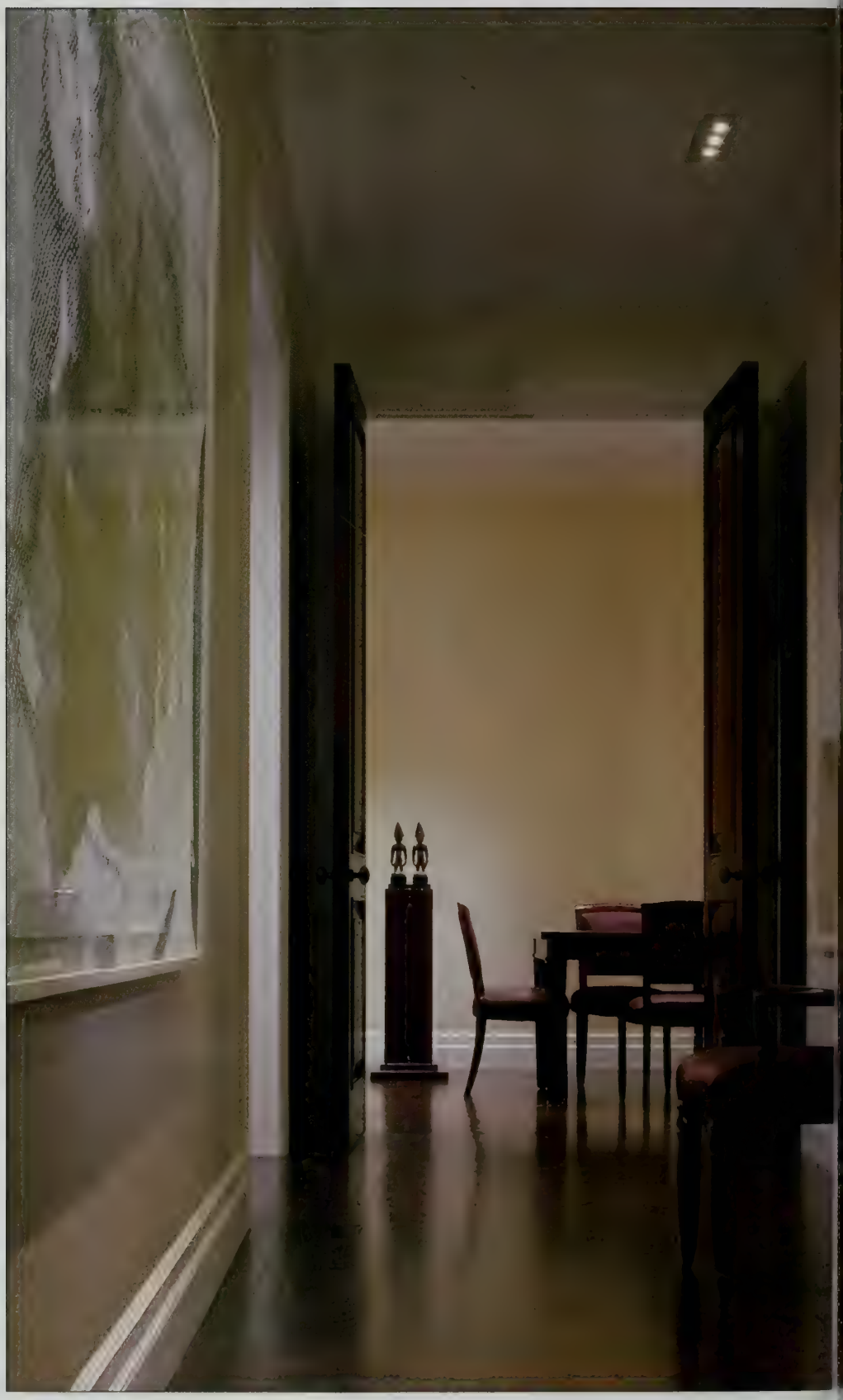
FIFTH AVENUE FIAT

ORDERED GLAMOUR SETS OFF A CONTEMPORARY ART COLLECTION

The couple bought the apartment sight unseen, but in fact they had already visited it many times in their dreams. "We had imagined a prewar limestone building with high ceilings and herringbone wood floors," says the husband. He and his wife live in Florida and had spent years searching for a place on Manhattan's Upper East Side. "We wanted to be near our kids and grandchildren."

The apartment's interior, however, was more like a nightmare. Windows had been closed off, moldings had been stripped, and the entrance hall was covered with "second-rate tree of life wallpaper," remembers Robert Bray. Bray and his partner, Michael Schaible, had worked with the husband on a bank in Hialeah, Florida, in 1975—an early job in a career that has made them famous for comfortable, sumptuous minimalism. Now they, and their associate, Mitchell Turnbough, were given the task of turning a poky two-bedroom apartment on the second floor of a Fifth Avenue building into a luxurious living space and a gallery for the couple's extensive collection of contemporary art.

They unified the apartment's four rooms with more than a dozen ten-foot-tall mahogany doors—enlarging existing doorways as well as creating new openings in the dining room and the bedroom—and stained the herringbone floors to match. They draped the high sash windows in lavender wool, which looks gray in the living room on either side of Jasper Johns's lead-relief *Flag* and



Interior Design by Bray-Schaible
Text by Susan Cheever
Photography by Scott Frances

lilac in the bedroom next to Guy Pène du Bois's 1930s work *The Hostess*. "It's calming," Schaible says of the fabric. "It's elegant, but it softens the edges." They bought three mahogany T. H. Robsjohn-Gibbings benches, three Murano glass and two ceramic Gio Ponti lamps. They found four Jules Leleu chairs and a French dining table and chairs. "It's simple, but the strength isn't lost; it's amplified," Turnbough says of 1930s and 1940s French furniture. Aside from a few ancient art objects added to the mix, almost everything else was made to order for the space and the clients.

In the living room, an Agnes Martin canvas gleams with soothing colors opposite the Johns, and a Guillermo Kuitca—a monochromatic map of Zurich—hangs on a side wall, facing lacquered crackle-surfaced tables and a square arrangement of four club chairs and two sofas, all upholstered in velvet to match the pale vanilla walls. Behind them are two of the Robsjohn-Gibbings benches and a long lacquered table that holds a trio of engraved Han Dynasty tablets and a water lily fossil in an antique lacquered tray. "It's not about taking a room and filling it up with small things," explains Bray. "Our feeling is that if you have a few large-scale things, a room looks

Michael Schaible and Robert Bray designed a Manhattan apartment to showcase their clients' art collection. The entrance hall features a 1998 work by Sigmar Polke, left, Bernd and Hilla Becher's *Typology of Framework Houses*, 1974, and a 1976 Cy Twombly collage.

"Simple architectural changes, including ten-foot doorways, helped create gallery-like spaces," says Bray, who also worked with associate Mitchell Turnbough on the project. Jasper Johns's *Flag*, 1969, is above the living room mantel. The tablet, left, is Han Dynasty.

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"OUR FEELING IS THAT IF YOU HAVE A FEW LARGE-SCALE THINGS, A ROOM LOOKS BIGGER."

bigger." The room is anchored by four bronze lamps, designed with square paper shades inspired by a shade that Turnbough found in the trash on East Tenth Street one afternoon. Gallery lighting installed in the ceiling illuminates the art. "We always considered what was going to be hanging on the walls," says Bray.

A Bray-Schaible project is an inside job; the best details don't show. Each chair was individually designed and redesigned after the clients sat in them and described how they could be more comfortable. "Everyone is so different in what they think is comfortable," Bray comments. "We adjust the pieces to suit them." The square lamps are at a perfect level for reading. "Many people say they've never had a comfortable place to read," Bray says. "In that living room, you can read wherever you drop." A mahogany door in the living room hides the television; a custom-made cabinet in the study opens to reveal a home office; the small kitchen is put together as neatly as a jigsaw puzzle. "I love to go out in New York City, but this apartment is so comfortable and functional that it's nice to stay home," says the husband.

A Cy Twombly collage hangs near the living room's entrance. Farther down the entrance hall, a Sigmar Polke painting faces Bernd and Hilla Becher's series of photographs—*Typology of Framework Houses*—which is over a lacquered table between two of the Leleu chairs. Beyond them, in the dining room, two Yoruban statues—Bray and Turnbough call them "the twins"—peer from a mahogany pedestal. A 1940 mahogany dining table is bracketed by two Susan Rothenberg drawings.

At the other end, the entrance hall leads to the study, where Bray-Schaible designed an ebonized cabinet to go with the 1930s French ebonized desk and Leleu chair. A Robsjohn-Gibbings bench serves as a low table and is lit by a Murano floor lamp. Next door, in the bedroom, two Murano lamps

"They're about function and minimalism," the husband says of Bray-Schaible. "There's not a lot of stuff. We wanted each painting to be able to breathe." ABOVE: A 1987 drawing by Susan Rothenberg and a pair of Yoruban figures highlight the dining room. Tiffany's plates.

LEFT: An untitled 1991 painting by Guillermo Kuitca hangs in the living room, which is furnished with velvet-upholstered sofas and club chairs. The bronze floor lamp and lacquered low tables, on which a French bowl and antique Japanese trays rest, are by Bray-Schaible.

RIGHT: *The Hostess*, 1935–39, by Guy Pène du Bois hangs above the original marble mantel. Flanking the fireplace, with Bray-Schaible andirons, are Biedermeier mirrors. The 1930 club chair is by Jules Leleu, and the 1928 red cabinet is French. Stark carpet.

ABOVE: "Usually our spaces are neuter, but we wanted this bedroom to be more feminine, with mirrors and carved furniture," says Bray. "Our bedrooms can sometimes be a little dry. Maybe we're getting soft as we get older." Bernd Goeckler French cabinet at left.

flank the bed. "When you step into the bedroom, the mood alters—it's more feminine and more personal," Bray points out. There, a pair of ceramic Gio Ponti lamps painted with naked nymphs sit on an Italian dressing table in front of a French gilt stool. A red-lacquered French cabinet with silvered-bronze hardware, which is reflected in Biedermeier mirro[illegible] off the space.

When the couple [illegible] to Florida after their [illegible] in the completed ap[illegible] they found their main re[illegible]dence depressing. They then

called Bray and Schaible and asked them to come down to Miami. "Clients are often thinking about the life they dream of having, not about the life they really have," Bray says. But this apartment is a case of life imitating dream. Both the husband and the wife grew up in New York, and now they're back, with interest. "I used to take the bus downtown from Washington Heights when I was a kid," the husband recalls. "We were poor, and it cost a nickel. I'd ride by these buildings and think, Oh my God, wouldn't it be wonderful to live there." □

The couple—who began collecting art in 1963—first got serious about contemporary pieces in 1975 with the purchase of a work by Donald Judd. LEFT: On the bedroom's dressing table are Gio Ponti ceramic lamps. French stool, Karl Kemp & Assoc.

ARCHITECTURE

MALIBU COMPOSITION

A PLAY OF GRIDS AND CIRCLES EMBRACES ITS OCEANFRONT SITE

Opposite: A house in Malibu, California, by Michael Graves is on "a constricted site," he says. "There needs to be a kind of decompression from the highway to the beach." The entrance courtyard provides privacy from the road. Above: The entrance hall/rotunda. Steuben vase.

Architecture and Interior Design by Michael Graves, FAIA
Text by Paul Goldberger/Photography by Scott Frances

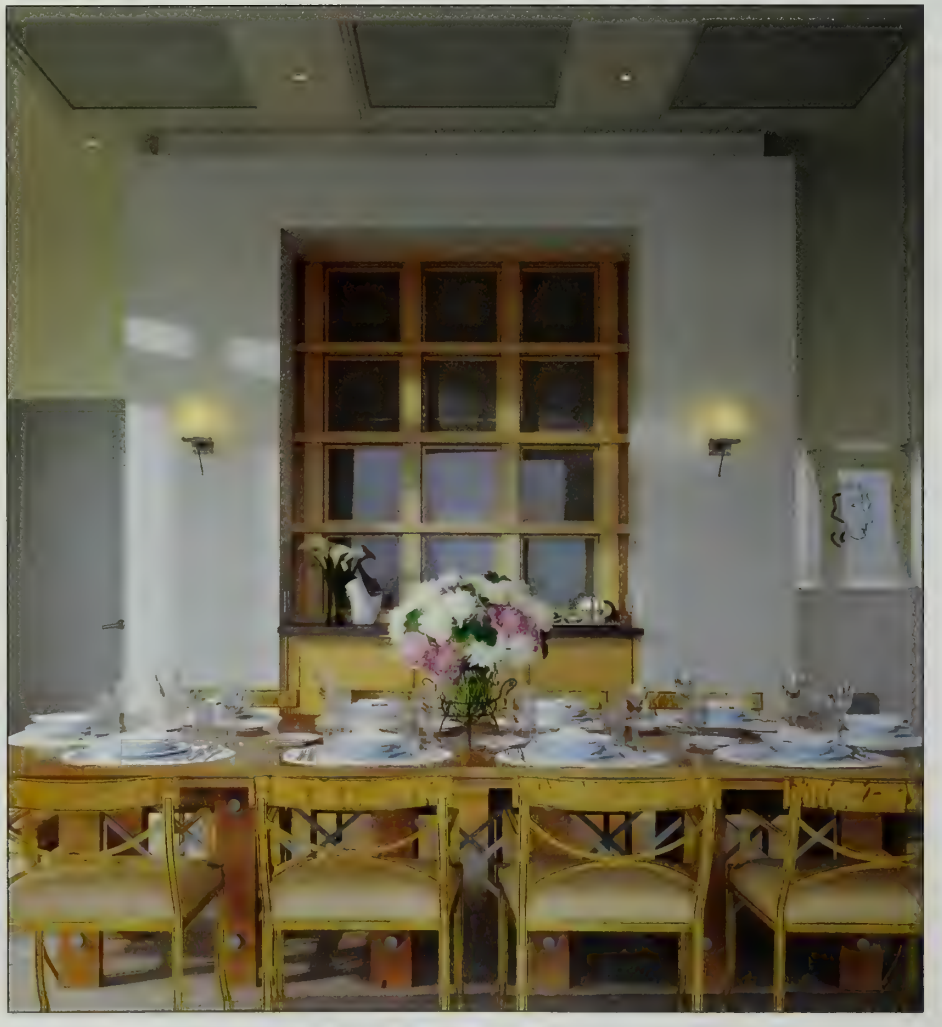
The oceanfront in Malibu, California, is among the most enticing, yet frustrating, places in the world on which to build a large house. The Pacific spreads out before you in all its glory, but many of the choicest sites are tiny, with a public beach at your back door and the Pacific Coast Highway at your front door. Though at the water's edge, the place feels strangely urban, since houses have no front yards and are nestled close together right on the road. It would feel like an Italian seacoast village rather than one of the most sought-after parts of Los Angeles if only the road weren't six lanes wide and full of traffic.

But the attractions of Malibu have long outweighed its difficulties for numerous entertainment industry figures and other Angelenos, who have made it their weekend getaway of choice for years and have commissioned ambitious villas by such architects as Charles Gwathmey and Richard Meier. Michael Graves was invited to design a house for an entertainment executive and his wife, who wanted to produce a piece of architecture that could hold its own in such serious company but would have a relaxed, informal quality. "They didn't want to use anybody their friends were using, but they cared very much about architecture and wanted a special house," Graves notes. The clients chose him because they liked the architect's own house, "a perfect blend of contemporary and

In the oceanfront living area, as in the rest of the house, Graves designed most of the furniture and lighting. The French doors open onto the terrace. On the far wall is *Voice 2*, 1982, a lithograph by Jasper Johns; his *Two Maps II*, 1966, is over the mantel. Carpet by Stark.

LEFT: The rotunda rises to the second floor, where double doors open to the master bedroom. "It's also a central element that leads to the oceanfront living/dining room," Graves explains. "Then the views are revealed." RIGHT: In an adjoining structure is a screening room.

THE ROTUNDA, WHICH IS PANELED IN RED OAK, IS A SERIES OF PLAYS ON CIRCLES.



LEFT: The dining area features a built-in bar/cabinet in figured maple. "It balances the fireplace in the living area at the opposite end of the room," says Graves. On the wall is an undated etching by Matisse, *Nadia au Profile Aigue*. Tiffany's china; Steuben vase. Stark rug.

traditional," the wife says, and because "we wanted to do it the way architects did houses long ago—when they designed the furniture, light fixtures, everything," she adds.

Graves's architecture is probably best described as a series of abstractions of classical elements, and he took quickly to the unusual challenges of building in Malibu. "It's difficult because you need a gate or a wall to protect the house from the road, but then you go through the wall and it hits you—boom—it's all there, there's no room for a gradual approach," says Graves, whose office is based across the country in Princeton, New Jersey. But he saw in the tight configuration the opportunity to create an entrance that would have something of the feeling of a courtyard house in a European city, where you move from the street first into an enclosed court and then, once inside the courtyard, you see the façade.

"The clients wanted the house to be surrounded by a wall, and I realized that would give me the chance to do the kind of façade I might not have done right on the street," the architect says. Indeed, the front elevation is grand, formal and symmetrical, and, like all of Graves's work, it suggests an original synthesis of classicism and

modernism. It manages the trick of being both serene and powerful: two large rectangular masses project out from a recessed center, vaguely recalling Adolf Loos's celebrated 1910 Steiner house in Vienna. But where Loos was severe, Graves has made his villa almost fanciful. The side masses are bigger—each one has a huge, six-part gridded window upstairs; below are the garage and maid's quarters—and he shortened the distance between them to just ten feet. In this narrow center, set back under a striped canopy, is the front door.

The symmetry of the façade is reflected in the interior, in part because of Graves's love of classicism and in part because of the husband's desire to see the ocean immediately on entering the house. "He said, 'I want to come off the Pacific Coast Highway, park my car and get the whole thing right away.' His wife and I both thought we should move a little more slowly, especially since the house faces west, right into the sun," Graves explains. But clients and architect were in agreement that the house had to "address the water," in Graves's words, and that the formal and relatively closed façade facing the entrance court had to have a counterpart on the ocean side that was almost all glass.

The transition from one side of the house to the other is through a rotunda, featuring a lantern skylight. The rotunda serves triple duty: It is an entrance hall, a central organizing space for the entire house and a way of limiting the views of the ocean from the front door. The rotunda doesn't block the view when you enter, but rather narrows and frames it and saves the full panorama until you have moved all the way into the living/dining room, which runs along the rear of the house, facing the

continued on page 290

ABOVE: The master bedroom has northern and western exposures. "The round window was designed to frame the view of a peninsula up the coast," the architect points out. Off-white and soft green were used for the buildings as a cool counterpoint to the strong sunlight. Stark carpet.

LEFT: The beachfront façade. "I wanted light to be reflected inside as much as possible," says Graves. He placed the house at the same level as the seawall and chose copper roofing and cedar siding for their resistance to the effects of salt air and humidity.

"THE SUN IS INTENSE AND BRIGHT, AND I WANTED THE HOUSE TO FEEL COOL, SIMPLE AND OPEN, A PRESENCE ON THE WATER," SAYS GRAVES.

A guesthouse, with copper awnings, was added after the acquisition of the adjacent property. "The guesthouse is recessed to give the main living pavilion views of the garden and coastline," notes Graves. "The vaulted screening room acts as a buffer between them."

ENGLISH DREAM IN WESTCHESTER

CREATING A STONE HOUSE WITH A PERIOD AURA IN THE NEW YORK COUNTRYSIDE

Architecture by Michael R. Davis, AIA
Text by Jeffrey Simpson
Photography by Durston Saylor

"We wanted it to embody the passage of time," architect Michael R. Davis says of his client's English-style house in upstate New York. ABOVE: "The three 'cottages,' or wings, that constitute the residence differentiate themselves by variations of slates and stones."

ABOVE RIGHT: The entrance hall in the court cottage unfolds before a stair tower. "The mixed masonry gives textural richness to the house and makes it appear we've built on historical ruins." A late-19th-century English landscape hangs above a William and Mary lowboy.

"There's a lot of fiction in this house," architect Michael R. Davis says about an English-inspired stone country retreat that he designed in upstate New York. Davis, who "learned architecture through literature," has an abiding interest in nonprofessionally laid-out vernacular styles. Add to this project a client who is the scion of a family that owns a long-established antiques business specializing in seventeenth-, eighteenth- and nineteenth-century English furniture, and the result is a house right out of an old English novel.

Davis, who knew the client socially, was approached by her and her husband before they acquired the site, which is situated at the edge of a cliff. Some of the rock face pushed above the gorge and shielded a meadow. "The property is inherently dramatic," says Davis. "The nature of the woods makes it seem

very American on the one hand. On the other, the small, contained meadow has an English quality. Obviously, in planning the house, we started with the land."

Davis and his client, who had become familiar with English architecture during many buying trips over the years, looked at photographs of houses, doors, paneling and building materials she liked. Stone, they quickly agreed, was the only possibility for a cottage they hoped would look as if it had grown, over time, out of the site. "I'd worked with stone before," explains Davis, "but not on this scale. It was a challenge to control it and keep it sufficiently rough to allow the hands of the masons to be seen."

The conceit was that there would be three linked cottages, each slightly different (Davis wanted to use different masons so that the stonework would be distinctive), and that they would give the impression of a farmhouse constructed on the ruins of an old manor. As the husband (who is now deceased) wrote in an essay describing his hopes

STONE WAS THE ONLY POSSIBILITY FOR A COTTAGE THEY HOPED WOULD LOOK AS IF IT HAD GROWN OUT OF THE SITE.

for the unfinished house, "the idea was to design and build in four dimensions, not just three—the fourth being time."

The connecting structures are designated the court cottage, because it is placed at the entrance court; the pub cottage, which has a nineteenth-century English pub door; and the rock cottage, which stands by the outcropping of stone between the meadow and the cliff. The court cottage's stairs climb through what is meant to be a tumbledown tower, a vestige of the mythical earlier manor house; and in the pub cottage, a rough stone wall in the kitchen, separating the cooking area from the breakfast room, suggests a remnant from a previous building. The pub cottage also contains the living and dining rooms, a small library and a guest bedroom, while the master suite is in the rock cottage. The imaginary decay and replacement of structures on the site is implied in the rock cottage by a large arch filled in with a different kind of stone.

The Mannerist exaggeration of elements in the design, which Davis admits would be "absurd in the English countryside," here announces the architect's and owners' intention to inject a touch of playfulness. "We had to be forthright about this being a product of the twentieth century that creates an atmosphere of the past," he says.

The main entrance, in the court cottage, combines a windowed chimney tower, a steeply sloped slate roof that swoops over the porch—it's supported by exposed timber rafters—and broad

"The entire structural composition of the end of the pub cottage that contains the living and dining rooms is designed around the 16th-century limestone fire surround," notes Davis. "Even the sloping timbered ceiling draws your eye to it." The root table is English, circa 1850.

BELOW: "The predominance of wood in both the furniture and architecture lends the dining room the warm, dark atmosphere of a Victorian pub," Davis remarks. Queen Anne cane-back chairs complement the Jacobean walnut table. At right is a Georgian drop-leaf table.

steps, each one a single stone. "These architectural devices guide the visitor into the house, as they go back in time," notes Davis.

Other references to the past include a stone "moat," planted with herbs and shrubs, that separates the rock and pub cottages from a croquet lawn. The moat lies three feet below the lawn.

Despite the introduction of imagined historical elements and real artifacts—such as a sixteenth-century door, a pair of nineteenth-century columns from a North Carolina barn that bracket it and Victorian lead-framed casement windows from a house in Surrey—the architect was careful to use restraint. The lines of the buildings may be exaggerated, but the details are painstakingly chosen.

"We didn't want this to be a Disneyesque pastiche," says Davis. Consequently, period touches are placed sparingly—there is only one dormer in the front façade—and the massing of the Vermont slate roof and the heavy stone walls underscore the sense of a building rooted foursquare in its home soil. "The success of the design relies not on what we chose to do but on what we chose not to do."

The interiors embrace the same combination of the antique and the illusionary as the exteriors. In the hall and the stairway spiraling up to the writer's room, for example, are several types of masonry. "One kind of stone is bigger and rough cut, compared with the rubble masonry adjacent to it," Davis points out. "This textural richness adds to the idea of an 'old' tower and a 'new' tower."

The architecture is complemented by handsome antique furniture, ranging from formal seventeenth- and eighteenth-century pieces to country pine and Victorian bamboo. In the entrance hall, a late-nineteenth-century English landscape hangs on the rough-cut stone

OPPOSITE: Rubble masonry, salvaged-barn-board cabinets and a soapstone countertop combine in the eating area of the kitchen. An English painted wood screen depicting anthropomorphic foxes stands on the mantel. The Victorian table is partnered with Windsor chairs.

wall above a William and Mary walnut lowboy, while the kitchen table is Victorian pine, surrounded by Windsor chairs. The dining room is paneled in oak, well oiled and waxed, and centered by a Jacobean walnut table. Throughout, Middle Eastern rugs soften the wide-plank floors.

Part of the lighthearted quality of the house comes from such storybook elements as a jib door in the dining room paneling and small secret rooms. Davis, whose architecture "is all about layers of privacy," put a tiny chamber between a paneled door leading out of the living room and the baize door that opens into the adjacent master bedroom.

"We started with a fictional narrative about the site and put up a series of buildings intended to appear as if they were conceived by different minds and erected through the years by different hands," says Michael Davis. "The completed house, although new, nonetheless conveys the continuity of time. What began as fiction became something tangible and very real." □

Left: A massive stone fireplace dominates the master bedroom sitting area in the rock cottage, which opens onto the garden and croquet lawn. Under the window is a Georgian oak lowboy. Top Right: Elsewhere in the room is a Victorian filigree gilt-framed work on paper.

Above: The rock cottage faces the pool. "The house is nestled between several natural stone formations found on the property," says Davis. The rock ledge below the meadow, right, "creates a visual screen from the gardens above and provides an area for waterside seating."

HIERARCHIES OF LIGHT IN NEW YORK

INVESTING A GREEK REVIVAL TOWN HOUSE WITH A PROGRESSIVE MODERNIST SPIRIT

Architecture and Interior Design by Shelton, Mindel & Associates
Text by Suzanne Trocmé/Photography by Michael Moran

"When we purchased the house, it was three contradictory apartments belonging to one person," says the owner of a Greek Revival town house in New York City. "The top was a Swiss chalet and the bottom a traditional American home—with a tenant in the middle. And before that, it had been divided into six."

The clients' mandate to architects Peter Shelton and Lee F. Mindel, partners in the firm Shelton, Mindel & Associates, was to redesign the residence for a burgeoning young family without losing its handsome classical features or historical integrity. They wanted it to suit a modern lifestyle and large-scale entertaining and have "all the benefits contemporary architecture has to offer."

The clients had selected Shelton and Mindel for their first project together, a country house in upstate New York, because, paradoxically, of the way the architects approached urban space. "This second project put us all in our element," says the wife, "although a Greek Revival house was not our immediate choice." But the proportions of the rooms in the larger-than-average town house, with its engaging front-to-back symmetry and high ceilings, coupled with the character of the neighborhood, swayed them in that direction.

Shelton and Mindel responded to the brief by first removing botched additions (the residence had been renovated extensively three times, in the 1880s, 1940s and 1980s), painstakingly restoring the original structure. They gutted the top two stories and excavated downward to enlarge the kitchen and to establish a lower garden area. Says Mindel, "It was archaeology—then architecture."

"The changes and additions aren't visible on the street façade," says Shelton, describing the sensitive alterations that were needed. The rooftop modifications were set back on the street façade so as not to intrude on the street's historical cohesion. Large-scale windows on an upper level bring light into the north-facing rooms and integrate the views of the paved gardens below, described by

"The historic rooms were restored, but we didn't try to make the modern spaces look old," says Lee F. Mindel, describing the renovation and redecoration he and partner Peter Shelton did of an 1830s town house in Manhattan. LEFT: One end of a parlor faces the garden.

ABOVE: The designers contrasted classical details in the architecture of the parlor level with important modernist French pieces such as a low table by Jean Royère, a chaise by André Arbus and a cabinet by Jacques Adnet. The sculpture on the mantel is by Alexandre Noll.

OPPOSITE: "A curated collection of twentieth-century furniture was restored and reupholstered to blend harmoniously with the custom-designed pieces," says Shelton. For the carpet, he and Mindel chose a neutral tone similar to the colors of the furnishings.

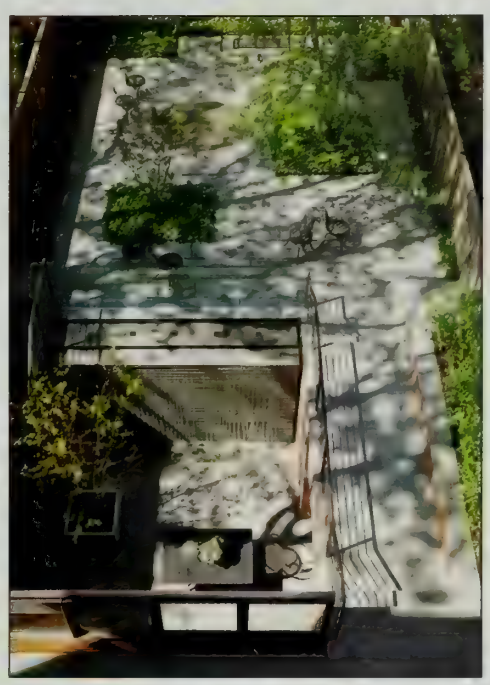
ABOVE: The designers heightened the drama of the basement dining room by selecting dark red for the mohair wallcovering and for the carpet. Chairs by Jacques-Emile Ruhlmann surround an Arbus table; Castiglioni chandeliers are overhead. The floor lamp is by Royère.

Above: A maple-lined hall leads to the family room at the rear of the house, with its skylight and large windows. "These openings bring in more light and integrate views of the garden," Mindel points out.

Mindel as "the garden at MoMA meets the Tuileries through the eyes of Man Ray."

But what is most curious about this magnum opus lies within the main levels of the structure. Seemingly one of the most modern elements of the house, the elongated vertical window at the rear, which spans the three lower stories, had its inception in the 1830s. "This was originally a double-height long window onto the dark servants' stairwell," explains the project architect, Michael Neal. Now the interior space has been reapportioned so that the window illuminates the house through to the front on all three floors. "We wanted to recall the past throughout, and here we

Right: The family room's skylight "is canted to focus on the communal gardens and views of the Manhattan skyline," Shelton says. "The room appears to float in the treetops." The table and lamp were designed by Jean Prouvé; the vases are by Carlo Scarpa.



merely extended the idea," he says of the window's reconstruction, "and used different material for the frame —bronze-painted steel—to bring it up to date."

Entrance to the house is through the light-flooded hall on the first floor or down basement steps, which lead to the service entrance. The formal dining room is at basement level, "with little light or connection to the outdoors," Mindel remarks. "It becomes its own world of fire." White-hot Castiglioni chandeliers illuminate the deep red room. Even the custom-made rug incorporates flame motifs, and a bold

continued on page 294

Top: "A wall of water in the garden reflects light, creates a soothing sound and makes a weightless transition from the upper level of the garden to the lower," says Mindel. The Cinza slate is the same as that used in the interior, effecting a seamlessness between indoors and out.

The master suite also ties together old and new. Above: The master bath features a chandelier by Arbus. Right: A desk in the master bedroom was designed by Jean-Michel Frank for Hermès; the bed, armoires and carpet were custom-made by Shelton and Mindel.

McMURTRY COUNTRY

THE AUTHOR BUILDS A LITERARY LEGACY IN THE TEXAS TOWN OF ARCHER CITY

Text by James Atlas
Photography by Mary E. Nichols

"I wish I could point out some sights, but there isn't much to see between here and there," drawled the pilot on the commuter hop from Dallas to Wichita Falls. It was true. The land was scrub, the roads were straight, the landmarks few and far between. And Wichita Falls is a metropolis compared to the tiny Texas hamlet of Archer City, a half hour south, where Larry McMurtry was raised and where he returned fourteen years ago to make a permanent home. McMurtry, the Pulitzer Prize–winning novelist (*Lonesome Dove*, *Comanche Moon* and the soon-to-be-published

Larry McMurtry (top), the author of *Lonesome Dove*, *Comanche Moon*, *Texasville* and, most recently, *Roads: Driving America's Great Highways*, has transformed Archer City, Texas, into a mecca for book lovers. ABOVE: His 1928 Prairie-style residence in town.

RIGHT: McMurtry, who was raised in Archer City, purchased the house from the local country club, which used it as a clubhouse. To hold part of his private library, the author installed additional shelves in the entrance hall, the front room and the living room.

THE GIRLS
Stendhal

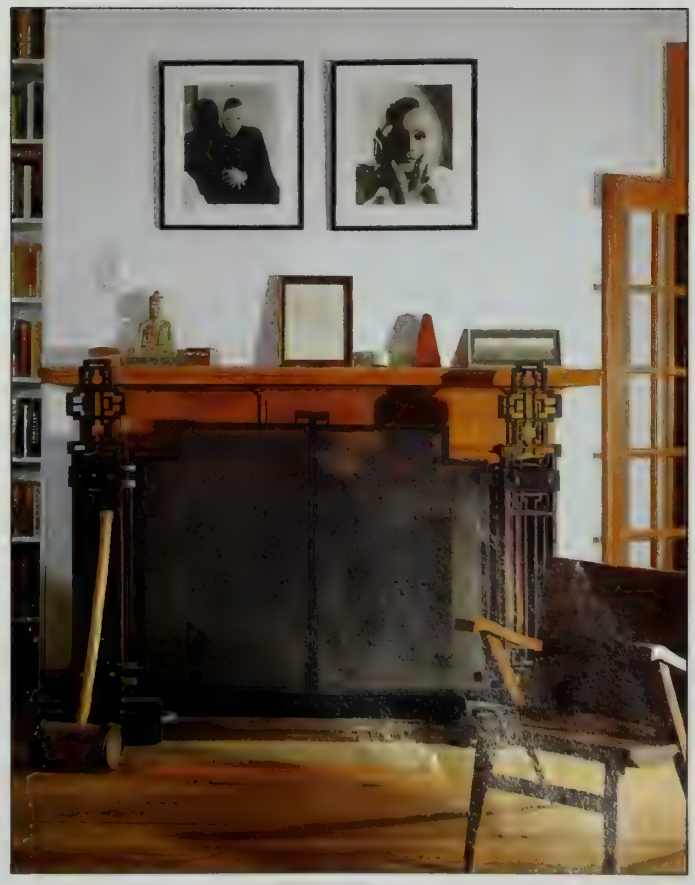
LIKE THE LAND AROUND IT, THE ROOMS ARE SPARELY FURNISHED YET INVITING.

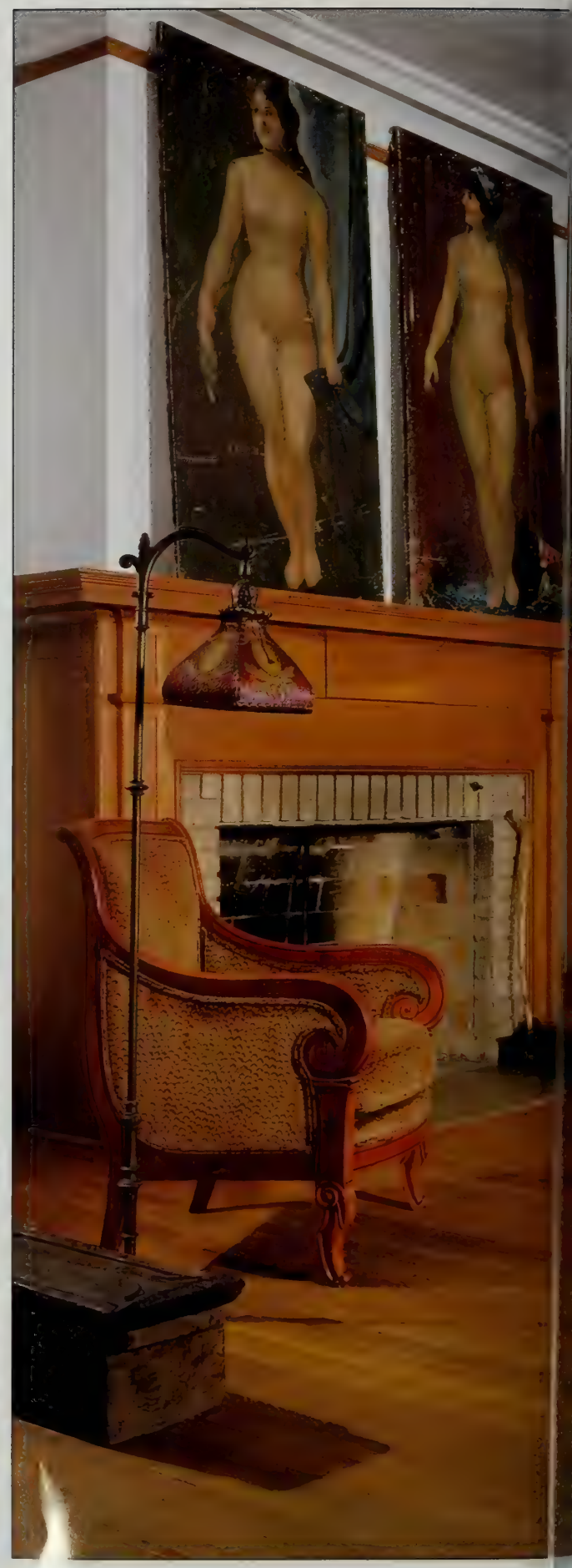
Boone's Lick), essayist (*Film Flam: Essays on Hollywood, In a Narrow Grave: Essays on Texas*) and screenwriter (*The Last Picture Show, Terms of Endearment*), has transformed his modest hometown into an American literary myth.

With its one main street, its one hotel—the Spur—its lack of restaurants (unless you count the café and the Dairy Queen on the outskirts of town, McMurtry's favorite hangout), Archer City would seem an unlikely place for a world-famous novelist and a contributor to *The New York Review of Books* to settle down, but where else could you find space to put a large collection of rare and used books? In addition to his own book-writing habit, which requires him to put in several hours a day, every day, pecking away at one of his many battered Hermes typewriters, McMurtry is perhaps the preeminent book collector in America. His Archer City shop has been catering

Possessions, McMurtry says, have "come along in the course of my life as a pack rat." BELOW: Portraits of Greta Garbo by Clarence Sinclair Bull hang in the living room, over a mantelpiece with a geometric wrought iron fire screen. The small photo is from a garage sale.

RIGHT: In the front room are oil studies of nudes, which are said to have come from a Texas brothel. Built-in blond-oak cabinetry holds McMurtry's shotguns. Beside the fireplace are a 1920s bridge lamp and a Charles X bergère. Windows look to the front lawn.





to local residents for fourteen years, and his Washington, D.C., shop has been open for almost three decades. During that time he's amassed enough books to fill a small town, and that's precisely what he's done. A good portion of Archer City's downtown real estate is now owned by McMurtry, who has bought four buildings out of the ten or so that make up the core (including the local hardware store, which was going out of business) and filled them with his stock. And he's considering expanding. For a time he had his eye on the old jail (which is now a museum), as a repository for mysteries (in spite of the fact that he doesn't like mysteries: McMurtry is of the "Who Cares Who Killed Roger Ackroyd?" school, citing with approval a famous essay by Edmund Wilson disparaging the genre). The rest of his books—works of history, psychology, biography, fiction, Russian and French literature, poetry, literary criticism and travel—repose in the house McMurtry bought in 1986, a handsome tawny-brick dwelling built in 1928 that used to be the clubhouse of the Archer City Country Club. Needless to say, it's the biggest house in town.

From the outside, the house has a wonderfully familiar American look. With its portico, its cracked driveway and its large picture windows, it resembles the classic midwestern houses that were built by the thousands in the

Below: McMurtry spends several hours a day in the writing area of the dining room at a Hermes typewriter—"the only one of seven that still works well." The space is decorated with a Maori war club and Native American bows and arrows. The windowsill displays his book covers.

Above: The "book house," formerly the servants' quarters, serv as a library annex. **Opposite:** The interiors were opened up to accommodate additional bookcases for several thousand volumes. "It a space filled with interesting mis cellany," says McMurtry.

neighborhoods of Omaha, Kansas City and Des Moines. Before it was a clubhouse, McMurtry's house belonged to a local oilman named Will Taylor, who had lost his only child, a son, in an oil rig accident, given up his business and taken to reading as a form of consolation. "The light in his second-floor study burned all night—from my small bedroom in our garage I could look across the hay field and see that light," McMurtry recalls in his recent memoir of his Texas childhood.

The second-story terrace—a perfect place from which to admire the sunset on a warm late-autumn day—is now just above a putting green. Golf balls go awry with such regularity that windows were being broken "at the rate of two or three a week" until McMurtry had a fence installed around the perimeter (they still land on the terrace with unnerving frequency). Before moving to a small house in Archer City, McMurtry spent his early childhood in a modest ranch house southeast of town; his son lives in it now. In the distance the gentle hills and rolling plains of the Panhandle stretch northward and westward as far as the eye can see. "Sunset is the magic time here," McMurtry says. "I can see deep into the West. The sky wasn't big enough for me in Virginia; I was depressed. I need big sky."

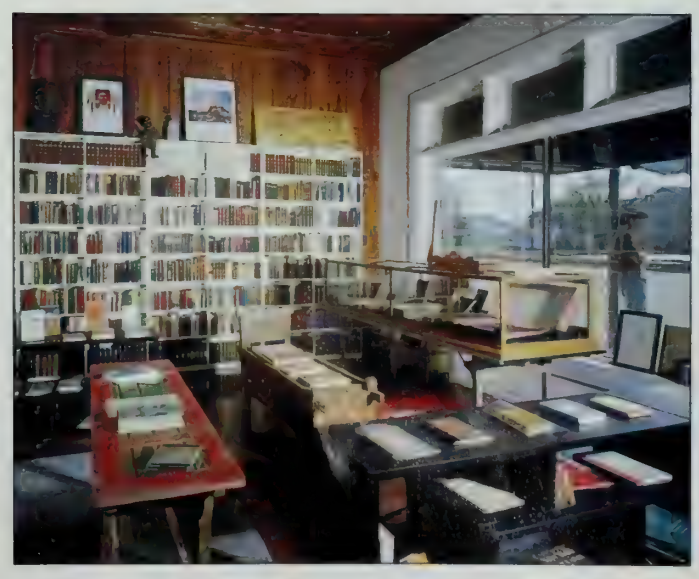
He'd been interested in the house for a long time. When he first considered buying it, in 1962, "I didn't have thirty-five thousand dollars," he says, "and I couldn't imagine why I'd ever need a house in Archer City. In the end I didn't buy it for much more." Where do the club members he ousted hang out now? "I built them a little clubhouse next door. They were resentful for a while, but they got over it."

What others might see as a barren landscape is for McMurtry strangely luminous. "The beauty of this house, granted its nice proportions,

continued on page 295

To house the large stock at Booked Up, McMurtry's shop in Archer City, he purchased four buildings in the small downtown district. RIGHT: The exterior of the main building, where crates of volumes are first shipped to be priced and distributed.

BELOW: The front room overlooks Center Street. A glass case displays first editions, including Eudora Welty's *A Curtain of Green and Other Stories*, Leslie Silko's *Sacred Water* and *A Proper Marriage* by Doris Lessing. "We tend to put pricey things in there," says McMurtry.



BOOKED UP INC.
NO. 1
Fine Rare & Scholarly Books
BOOKED UP INC.

Pleasure rather than purpose, fun rather than function, characterize the architectural folly. Almost always placed in bucolic settings, follies prize the self-expression of their creators above utility. And precisely because they are generally free of pesky practical considerations —think baths and closets— they make an ideal subject for design experimentation. For almost four decades the ninety-four-year-old Philip Johnson has dotted his Connecticut property with just such experiments, including an illusionistic colonnaded pavilion, a tiny house made of chain-link fencing and a tower-shaped tribute to Lincoln Kirstein.

According to Johnson, it was the interest of a friend and his wife in "this work with strange shapes" that inspired his firm, Philip Johnson/Alan Ritchie Architects, to design the Chain Link Pavilion, a medley of triangular pyramids that constitute the most recent *folie* (the French designation is preferred by the couple), at their Westchester County, New York, residence.

A gravel road leads from the entrance of the large property past a pond and to the house; the pavilion's four diaphanous pyramids unfold coyly beside this path. Made of chain-link fencing supported by steel frames and bracing—all painted white—the taut, asymmetrical forms are like the sails of a small fleet that have mysteriously collided in a field. Unlike the sails of a listing ship, howev-

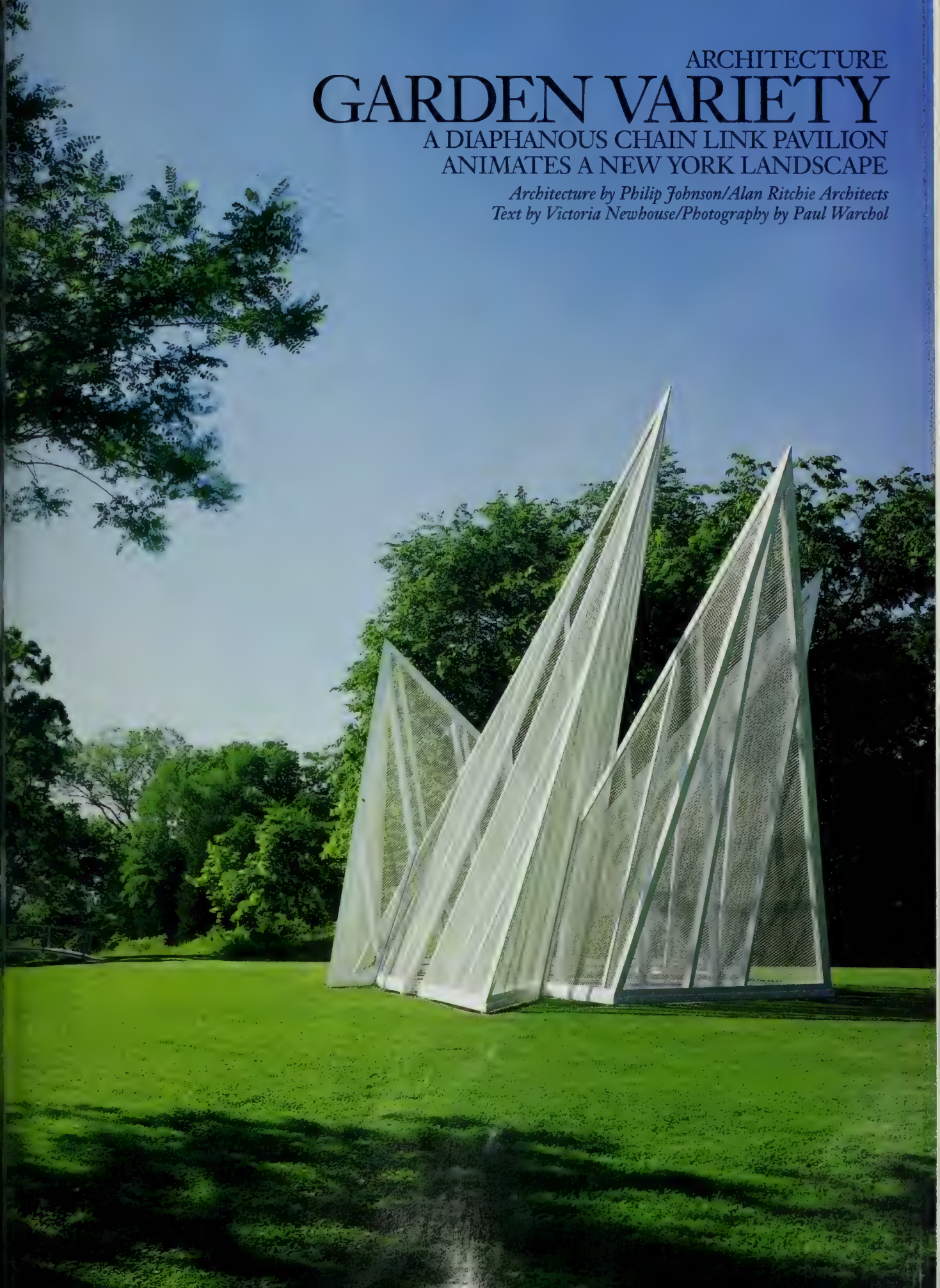
"The pyramid was an arbitrary form," says Philip Johnson, of Philip Johnson/Alan Ritchie Architects, which designed the Chain Link Pavilion in Westchester County, New York. "It's a good platonic solid, but if you turn it upside down, use different scales, crash a few together, it becomes interesting architecturally."

ARCHITECTURE

GARDEN VARIETY

A DIAPHANOUS CHAIN LINK PAVILION ANIMATES A NEW YORK LANDSCAPE

Architecture by Philip Johnson/Alan Ritchie Architects
Text by Victoria Newhouse/Photography by Paul Warchol



"I'D LIKEN THE PYRAMIDS TO WATER AND FIRE: THEY DON'T DO WHAT YOU THINK THEY WILL," PHILIP JOHNSON SAYS.

er, these translucent shapes are anchored on firm ground, making their oblique intersections all the more intriguing. "I'd liken the pyramids to water and fire: They don't do what you think they will," Johnson says.

Passing through a narrow slit running the full height of the tallest triangle—thirty feet—the visitor is confronted by yet another triangle, this one stretching down instead of up. One has the urge to scramble under the inverted form and explore the exotic structure, a childlike feeling of play and surprise engendered by so many of Johnson's designs—an intended effect he describes as "a nice feeling in the tummy."

RIGHT: "Chain-link fencing is very convenient because it can look transparent or solid from different angles," notes Johnson. "We didn't know exactly how it would turn out." A slit allows passage into the pavilion. BELOW: The client's house, designed by Richard Meier, is at rear.

Play and surprise are intrinsic to the folly. It is therefore no accident that these structures, which have fascinated architects since antiquity, blossomed in Baroque Italy. The shift from the strict Renaissance canon to the whimsical Baroque—not unlike the shift from sober modernism to irreverent postmodernism, aided and abetted by Johnson in the late 1970s—provided fertile ground for these fanciful creations. Since then follies have included the Romantic ruins of the Column House at Désert de Retz and extravaganzas like the onion-domed Royal Pavilion at Brighton. Johnson, however, prefers the Neoclassical restraint of Stourhead's miniature temples in Wiltshire, England.

Whatever their notoriously diverse forms—among them towers, temples and tombs—follies were usually designed to embellish a natural setting. Unlike sculpture, which is often overwhelmed by nature, the *folie* by Philip Johnson/Alan Ritchie amply fulfills this purpose. Standing before a backdrop of majestic woodland and facing an infinite vista of rolling fields to the west, its facets can appear transparent or opaque; pure white, dappled by shadows or inflamed by the setting sun. To let viewers fully enjoy its many permutations, the architects have strategically placed clas-

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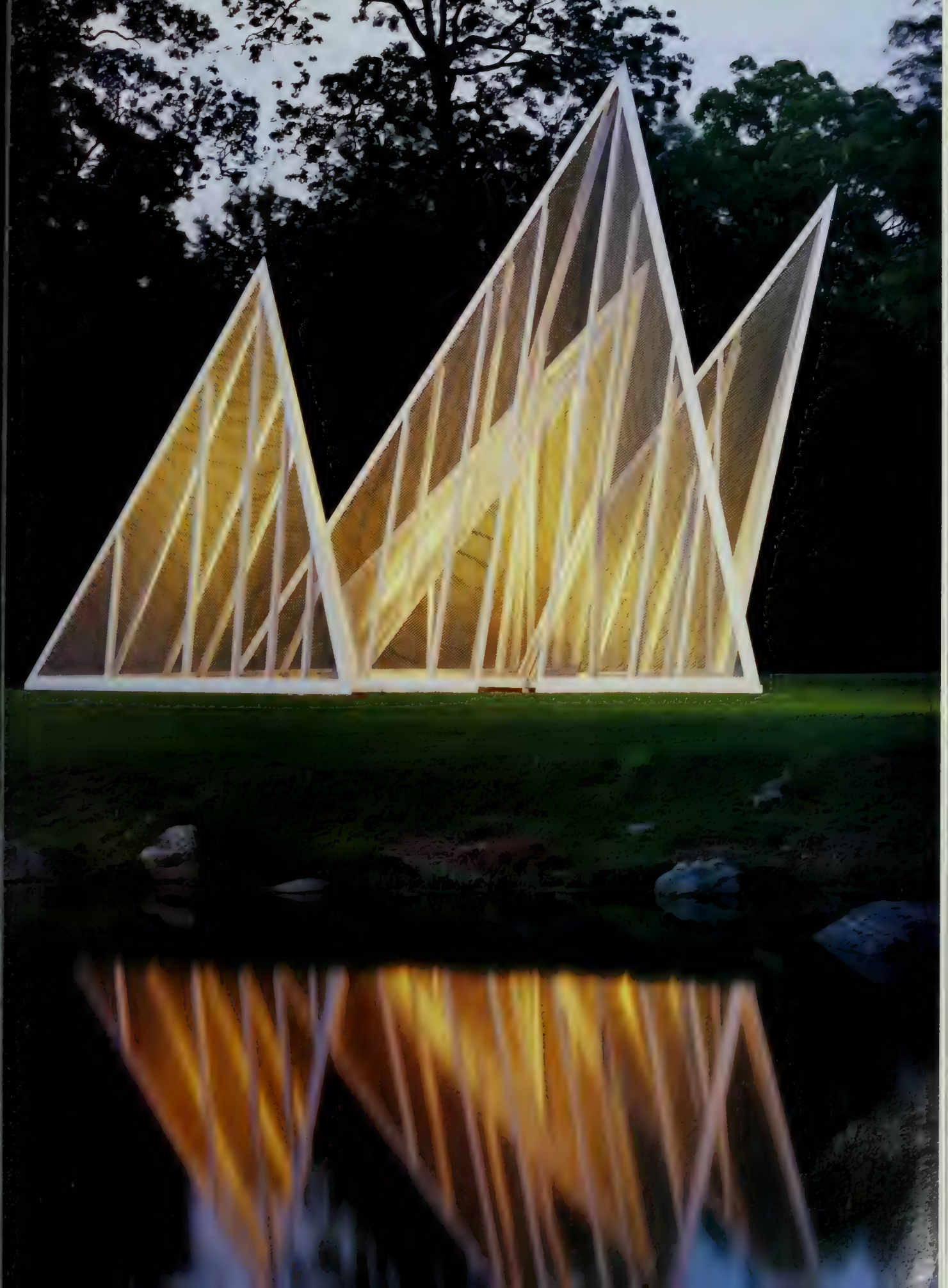
OPPOSITE: "The dazzling white of the frame adds greatly to the architectural effect," Johnson says. He has been designing follies since the 1960s and has several on his own Connecticut property. "This experimentation with shapes is enormously enriching to the psyche," he adds.



MANHATTAN LIFE & TIMES

RICHARD B. STOLLEY AND HIS WIFE, LISE, ON CENTRAL PARK WEST

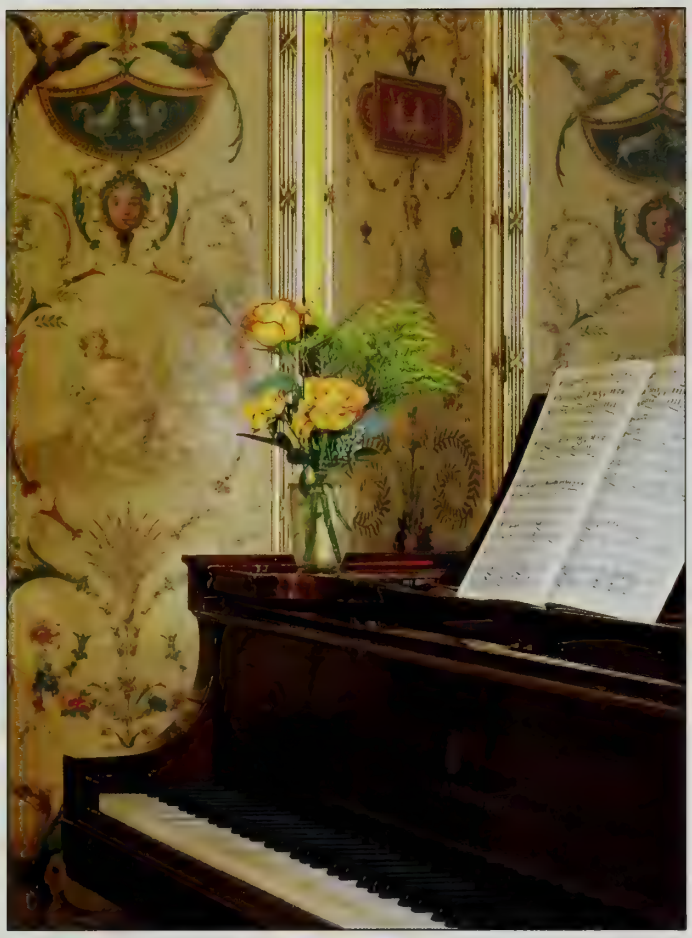
Interior Design by Rose Aiello
Text by Susan Sheehan
Photography by Billy Cunningham

Soon after Lise Hilboldt became engaged to Richard B. Stolley, they began to look for an apartment in Manhattan, but they weren't looking for the same apartment. "I had my heart set on the East Side," says Lise Hilboldt-Stolley, an actress and journalist who has taken time out from both careers to raise their five-year-old son, Charlie. "I'm a West Side person," says Stolley, the founding editor of *People* magazine and currently the senior editorial adviser at Time Inc.

When they couldn't find anything on the East Side that didn't require major renovation, they moved into an apartment on Central Park West. "The previous owners had redone it, but their aesthetic was too chilly," says Hilboldt-Stolley. "The den was plum gray—tasteful but grim. The dining room was pale blue—pretty but lifeless. Still, it appealed to both of us, it didn't need any structural changes, and I figured I could transform it in four months." She selected Rose Aiello, who had designed an apartment for one of Dick Stolley's colleagues, to help

PETER FREED

Richard B. Stolley, the senior editorial adviser at Time Inc., and his wife, Lise Hilboldt-Stolley (above, with their son, Charlie), asked Rose Aiello to design the interior of their Central Park West apartment. LEFT: The living room provides "a formal setting for entertaining," Aiello remarks. Pedestal table from Lee Calicchio. Scalamandré drapery fabric.



them with the transformation.

For a decade Stolley had lived in a small apartment on West End Avenue that "was sparsely furnished with modern furniture I bought off the floor at Bloomingdale's," he says. He cheerfully shipped most of the contents of his bachelor pad to his four daughters from his first marriage, while reserving the right to veto his wife's selections.

Lise Hilboldt-Stolley, who is from the Midwest, went to London as a young woman to study acting and was beguiled by English town houses and country retreats and taken with Regency furniture. "I'm drawn to the early nineteenth century," she says. "The fabrics are sexier, and the colors are gentler."

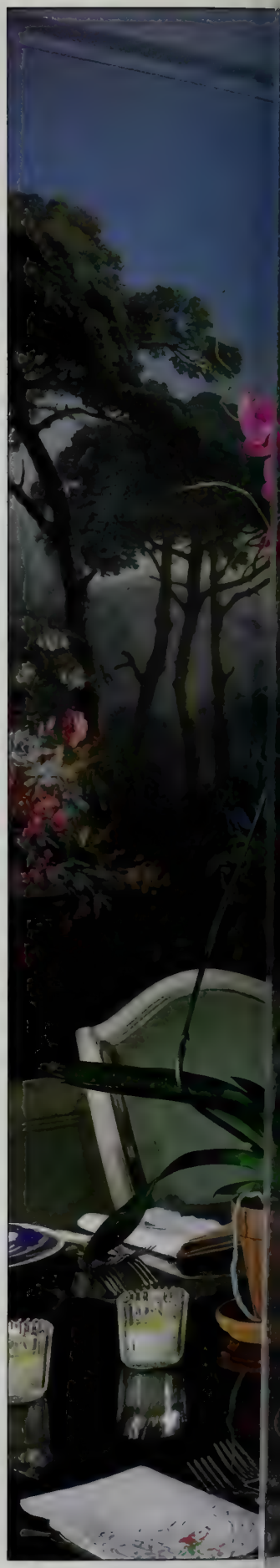
She was inspired by those memories in this apartment, painting the walls of the entrance hall and the living room a light yellow and choosing pastel carpets for both rooms. The silk velvet, damask and satin upholstery fabrics in the living room are cream, yellow and celadon. "When women come here to dinner parties, usually dressed in New York black, they all look beautiful against the creamy backgrounds."

As for the pieces themselves, "I knew English antiques, but Rose introduced me to Continental furniture," Hilboldt-Stolley says. Together they found a Regency pedestal table, a late-nineteenth-century screen painted in the Adam style, a Russian mahogany side table, an early-nineteenth-century gilt Provençal console with a white-marble top and an eighteenth-century carved and gilded Swedish mirror. "I love antique gilt," Hilboldt-Stolley remarks. "I think gilt tables and frames dress a room."

Also while living in England, she had seen and admired old hand-printed wallpapers. For the dining room, she chose one originally designed in 1848 that shows a landscape of the mythical country of El Dorado. "I knew the dining room would be the heart of the apartment and that the wallpaper would make the pale yellow of the living room come alive. It also had a theatricality to it, like a set from the days when stages were still lit with candles."

In the eighties Hilboldt-Stolley costarred in the series *Nancy Astor: The Lady from Virginia* and opposite Alan Alda and Michael Caine in the film *Sweet Liberty*. She toured with Rex Harrison and Claudette Colbert in a British drawing room comedy called *Aren't We All* and won an Obie for her performance in *Top Girls* at the New York Shakespeare Festival. In the mid-nineties she turned to journalism. She was pregnant when she met Stolley in 1995; Charlie was a toddler when they started dating.

"I fell in love with Lise and with Charlie," Stolley says. "I've always enjoyed reinventing myself. I had a wonderful time from 1953 to 1973 as a journalist for *Life* magazine, back when it was a weekly, covering breaking stories all over the country and around the world." One of the biggest was when he was *Life*'s bureau chief in Los Angeles and read on the Associated Press teletype that John F. Kennedy had been shot in Dallas. On instructions from his New York editors, he immediately flew to Texas and got a tip from a stringer that a businessman had photographed the assas-



Above Left: A 19th-century folding screen from Julia Gray is set by a Steinway piano. Right: A reproduction 1848 wallpaper depicts El Dorado. "I wanted dinner guests to feel transported to a faraway place," Aiello says. JAB fabric on Julia Gray chairs. Sotheby's china.

Below: A soft palette was used in the master bedroom. Clarence House headboard fabric. Christopher Norman swing-arm lamp. Opposite: The room's sitting area looks onto Central Park. Roman shade fabric from Clarence House. Brunschwig & Fils floral print.

Above: "The library is a relaxed environment for family time, yet it's still elegant," says Aiello. Regency-style desk chair from Julia Gray. Christopher Norman fabrics on chair and sofa. Edelman leather on ottoman. Cowtan & Tout wallcovering. Stark carpet.

sination on his home movie camera. "She sounded out the name: 'Zah-proo-dur,'" Stolley recalls. "I picked up the Dallas phone book, and damned if I didn't find him: Zapruder, Abraham. I called his home every fifteen minutes for the next five hours, and at about eleven P.M. a voice finally answered. It was Mr. Zapruder. I was the first journalist to contact him, and I asked if I could come out and see the film then. He was exhausted and begged off, asking me to come to his garment factory at nine A.M. I thanked him politely and got there next morning at eight. He allowed me to see the film as he showed it to some Secret Service agents for the first time. It lasts only six seconds, and you know exactly how it's going to turn out, but it was the most suspenseful piece of film I've ever watched. Other journalists began to gather, as I knew they would. But Mr. Z, as he was called, announced that since I was the first to contact him, he would talk to me first. I walked into his office, determined that I was not going to leave without the film, and I didn't." Stolley negotiated all the rights to the film for one hundred and fifty thousand dollars.

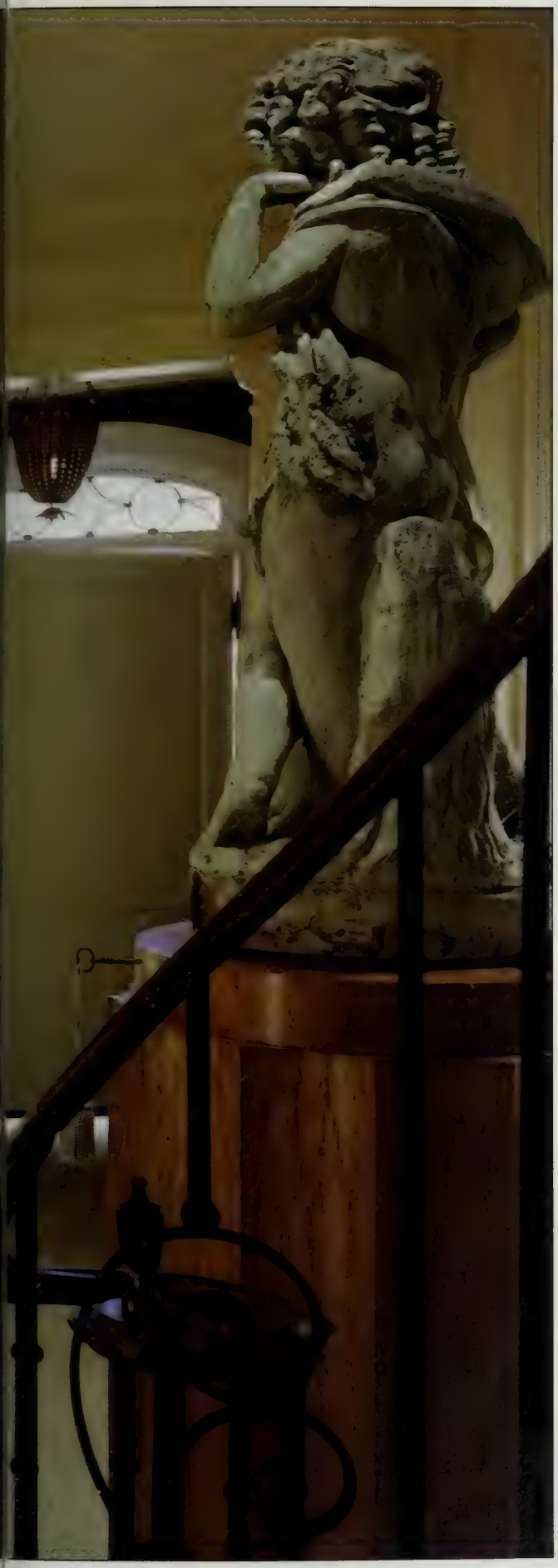
After editing *People* until 1982, Stolley went on to edit *Life*. In 1999 he edited the best-seller *Life: Our Century in Pictures*. "Just as I was always ready to reinvent my professional life, I was ready for family reinvention," he says. "Suddenly, after four grown daughters, I was the father of a little boy. Charlie and I go swimming and play basketball and soccer together. The old bones seem to respond. It must be those five marathons I've run. I worry about being an older father, but Charlie doesn't seem to mind. Being his father is one of the most exciting things that have ever happened to me."

"In Manhattan there are very few grace notes," Hilboldt-Stolley says. "We live in such a hard, fast culture. When we moved to Central Park West, we had an opportunity as a couple to entertain a variety of people. I make sure each actor, author, television anchor, editor, district attorney and judge knows about the other guests in advance so that no one at the table will turn to his neighbor and ask that unfortunate American question, 'And what do you do?' So much social life in New York has to do with business or with fund-raising. People come to our home without being asked to make thousand-dollar donations to anything. They come here knowing they're not going to be fleeced. I want them to forget the strains of the day."

Stolley is content with the stage set in which his guests dine. "I see things in the wallpaper I've seen around the world," he says. "It's like a tableau of my career in journalism: nonspecific, elusive."

At precisely eleven o'clock, however, Dick Stolley taps a spoon on a crystal wineglass, signaling an end to the grace note. "We've had lively conversations, but we're all working people," he says. "We have to get up and go to work in the morning. It's time, everyone, to go home." □

THE ART OF
BOTANICAL ILLUSTRATION
SHEILA CHEFETZ
ANTIQUES TABLE



SOUTHERN CLASSIC

ARCHITECTURAL DETAIL AND NEUTRAL TONES DEFINE A RESIDENCE IN SOUTH CAROLINA

Stephen Kana, an orthopedic surgeon, and his wife, Jean, moved with their two daughters, Sarah and Claire, to Spartanburg, South Carolina, decided to build a house and then ran into a quandary. Not long after construction was finished, Jean Kana met with a couple of local interior designers. Their tastes were not hers. "Down here people seem to favor chintzes and bright colors, especially red," she says. "I knew I didn't want primary colors. I don't like red."

She had recently seen a magazine feature on a house in Washington, D.C., where she and her husband had spent most of their fourteen years of married life. It had been designed by Thomas Pheasant. The colors were muted; the feeling conveyed was serenity. In a file folder she kept, labeled "Houses," she found another article about a residence she had admired and clipped from a magazine ten years earlier. It, too, proved to be a Thomas Pheasant house. She telephoned him. He suggested she fly to Washington to talk about her house. "I'd never worked in South Carolina before," he says, "but after we met, she decided to have me come down."

"Tom asked a lot of questions, and he didn't say much," Stephen Kana recalls. "He obviously looked and listened, though, because a couple of months later he presented us with a set of plans."

Pheasant began with what he always considers the appropriate point of departure: the architecture. "I try to build on the architecture's strengths and eliminate its weaknesses," he says.

"The overall layout of the house was fine," he continues. "So was the scale, except for two columns near the front entrance. I had them fluted and enlarged and put simpler capitals on them." The only significant structural alteration was to seal up one of the two doorways that led to the living room—the wider of the two, which was in the center of the entrance hall. "By closing it up, we achieved a few things," Pheasant explains. "We let the house un-

Interior Design by Thomas Pheasant
Text by Susan Sheehan/Photography by Durston Saylor

"They wanted a calm house with a quiet spirit," interior designer Thomas Pheasant says of Jean and Stephen Kana's residence in South Carolina. In the entrance hall, he rescaled the columns and added paneling. The *Harvest Series* silver gelatin prints are by Colby Caldwell.

"The house's basic configuration was good; we just did some architectural fine-tuning. Neutral colors provide continuity throughout." ABOVE: A pair of 18th-century Italian mirrors flank a living room window. S. Harris drapery velvet. Cowtan & Tout wallcovering and chairback fabric.

PHEASANT BEGAN WITH WHAT HE ALWAYS CONSIDERS THE POINT OF DEPARTURE: THE ARCHITECTURE.

OPPOSITE: "The entrance to the dining room wasn't dramatic enough, so we ripped out the door surround and installed an entablature and a wider framework. We upholstered the walls and redid the molding." *Division*, 1998, by Michael Weiss is above a table from Agostino Antiques..

fold gradually instead of giving too much of itself away as you walked in. The entrance hall became more intimate, and we gained wall space there. At the same time we created an additional seating area in the living room."

It also gave Pheasant an opportunity to design a screen —he dearly loves screens— to be placed behind a sofa in front of the new wall. "The Kanas could just have hung a contemporary painting there, but I told them I had to do this screen and if they didn't fall in love with it, I'd take it back," he says. The couple were doubtful until the screen arrived. When its six panels were assembled, they indeed fell in love. "The glass is set into a framework composed of thousands of pieces of dowel cut and glued together," says Stephen Kana. "It's especially dazzling at night when the ceiling lights Tom installed reflect on it."

There are certain Pheasantries one expects in the residences he designs. All are accounted for: numerous sisal carpets; tables with his signature lens detail in the living room; and tables with the Greek-key motif he favors in the entrance hall as well as in the living room. Another piece of furniture in some Pheasant homes (including his own) is a monument pedestal chest he designed, which normally comes in ebonized mahogany. Here it appears in the master bedroom and is made of Karelian birch—a wood the Kanas liked for its lightness and its interesting grain.

Pheasant also suggested a few of his favorite artists for the house: Wade Hoefer, from California, and Colby Caldwell, a Washington, D.C., photographer, among others. The couple decided on Caldwell's *Harvest Series*, shot at Dumbarton Oaks, for their entrance hall. For his study, Stephen Kana selected photographs of the C&O Canal by Franz Jantzen. "My

"I painted the family room's built-in pine bookcases and trim with an antique crackle finish," notes Pheasant. The oil is *Allicio III*, 1999, by Wade Hoefer. Michael Taylor chairs in the breakfast room. Sofa, club chair and ottoman fabric, Donghia. Stark sisal carpet with Jack Lenor Larsen trim.

ITALIAN GARDENS

THEIR HOUSE IS FREE OF PRIMARY COLORS. AMONG THE SHADES USED ARE CELADON AND TAUPE.

wife used to walk through Dumbarton Oaks, and I used to run along the canal when I was in medical school," he says. "These photographs are happy reminders of our Washington past." A Hoefer landscape hangs in the family room.

Their house is free of primary colors. Among the soft shades used to upholster furniture, cover walls and drape windows are celadon, soapstone, mushroom, birch, moss, taupe and tobacco. The dining room wall fabric is a muted shade of green.

Like most successful designers, Thomas Pheasant is able to choose his clients and to turn others away, and he stays friendly with them after he has finished their houses. "I won't work with people who regard designing a house as a hassle. The Kanas are among the gentlest people I've ever known," he says. "They share my approach to life and to work. My attitude is: Aren't you fortunate to have this opportunity to live in a wonderful house, and aren't I fortunate to be here because of you?" □

"The master bedroom is tailored, yet it also has a romantic side to it," says Pheasant. "You can create softness without frilliness." He adds, "And the way the sunlight filters in is very soothing." French alabaster urn from Lee Calicchio. Jack Lenor Larsen chair and ottoman fabrics.

Interior Design by Juan Pablo Molyneux and Nina Campbell
Text by Steven M. L. Aronson/Photography by Marina Faust

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THE WORLD OF RESIDENSEA

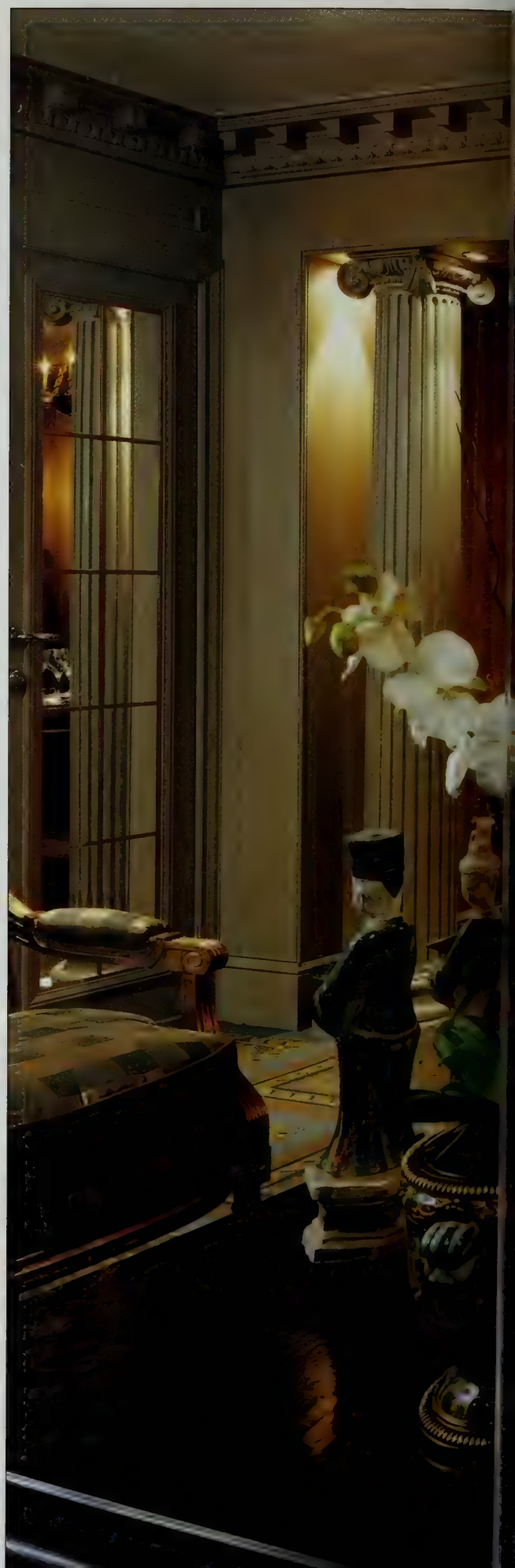
A UNIQUE CONCEPT IN LUXURY LIVING PREPARES TO LAUNCH

"We like to think of this as a designer ship," says Lonnie Schorer, Oslo-based vice president of design for the world's first residential ocean liner, now under construction in Norway: a 631-foot, twelve-deck vessel with a projected crew of 252 that will groundbreakingly incorporate one hundred and ten spacious, elegantly appointed apartments plus eighty-eight rental suites for owners' guests and staffs. Each apartment, moreover, will boast a full-size kitchen (another first for a ship) and two or three bedrooms and baths, with the master suite looking out through floor-to-ceiling glass doors to a private veranda (jet pool optional) and the elements beyond.

"What I mean by 'designer ship,'" Schorer elaborates, "is that these are homes, not ship's cabins; we won't have anything that even resembles a ship's cabin—except in the crew quarters," she laughs. "This is a whole new idea in real estate—for your home to float." The boat's official name is *The World of ResidenSea*, but residents, she predicts, will soon be referring to it more familiarly, as *The World*—which she smartly sums up as "the ultimate address."

One thing is certain: They will indeed be able to call the world their home. The plan is for the ship to circumnavigate the globe approximately once a year "in pursuit of fair weather and life-enrichment activities." With an annual average of two hundred and fifty days in port, there will be time—and, well, world—enough to savor international events such as Carnival in Rio, Wimbledon in England, the Cannes Film Festival and Monaco's Grand Prix.

Picture the comfort, convenience and privacy of home



JUAN PABLO MOLYNEUX

ABOVE: *The World of ResidenSea*—the world's first residential ocean liner—will launch in 2001. **RIGHT:** One apartment model for the ship, designed by Juan Pablo Molyneux, has separate living and dining areas. Clarence House sofa fabric; Kravet striped chenille wallcovering.

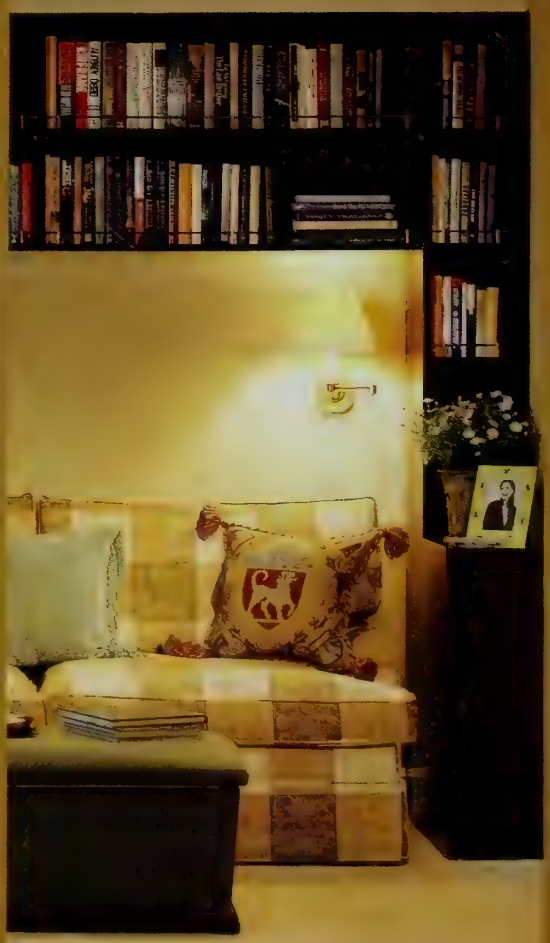
mind-bogglingly augmented by the services and amenities of a luxury cruise liner, for *The World* will come equipped with not only a passel of first-class restaurants and cafés but chefs on call, twenty-four-hour room service and "one of the finest wine cellars at sea." It will also feature a retractable marina for water sports, two huge pools, a jogging track and a golf center complete with golf pro, driving ranges, putting greens and computerized golf simulators. Throw in a travel agency, a nightclub, a casino, a house of worship and a theater for films and classical concerts—not to mention a medical center with "a surgery theater and three wards for recuperation." Then bedeck it all with hanging gardens.

ABOVE: Molyneux added boiseries and columns to the living area "for a Neoclassical feeling." A ceramic-and-gilt-bronze cachepot from Agostino Antiques rests on the low table. Zimmer + Rohde drapery silk; Cowtan & Tout beige sofa pillow fabric; Jim Thompson armchair silk.

OPPOSITE: Molyneux brought in a scenic backdrop of Santa Margherita to provide a view out the living area window. Kravet desk chair fabric. BELOW: In the dining area, he combined Swedish Neoclassical-style chairs with a Louis XVI-style table. Villeroy & Boch china.

Fun and games aside, *The World* also sees itself functioning as a veritable learning center, with revolving art exhibitions, a library overseen by a professional librarian, and seminars on everything from astronomy to oceanography (live video systems will connect residents on the ship with divers, providing "interactive underwater lectures").

Meanwhile, commandeering decks seven through eleven, the hundred and ten apartments will range from 1,114 to 3,373 square feet and cost from two to just under seven million dollars (plus a healthy annual maintenance charge, based on square footage, to help defray operating expenses). Once the buyer's decided on an apartment, he must select one of



Nina Campbell

"I chose a dark green wallcovering for the hallway in my apartment plan," says Nina Campbell, "so it would lead into the light." Straw yellow, beige and red predominate in the study. She designed the chenille check, available through Osborne & Little, on the sofa bed.

Above: "Warm colors are important on the water," says Campbell, "so I continued light tones in the living room." Her Osborne & Little floral chenille, *Ophelia*, is on one sofa. Left: Campbell used her own toile for the headboard, bed skirt and draperies in the master bedroom.

four decorating concepts developed exclusively for the ship. "I needed to find the best designers in the world so no one could want anything better, and I also had to get a good geographic spread, since this is an international project," Schorer explains.

With the aid of a jury, she painstakingly narrowed the field from fifteen maybes to four for-sures: New York–based Juan Pablo Molyneux, whose decorating concept would be tagged Continental; London-based Nina

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ANTIQUES

IRISH GEORGIAN FURNITURE

NEW REGARD FOR THE DISTINCTIVE EIGHTEENTH-CENTURY PIECES

ALAN TABOR

BELOW: *Trefoil Stool*, circa 1790. Walnut; 17" x 18". Hairy paw feet and carved shells on the knees of a three-legged Georgian stool, one of a pair, typify the use of natural and animal motifs in Irish pieces of the period. O'Sullivan Antiques, Inc., New York.

JOHN LEI

LEFT: *Tall Case Clock*, Jonathan Taylor, circa 1750. Mahogany; 92" x 20". A fine example of the furniture known as Irish Chippendale for its intricate and strong carving, a clock has a swan-neck pediment over its 13-inch brass dial. Timepiece Antique Clocks, Dublin.

y *William Rieder*

Although not always recognized as such, Irish Georgian furniture has had a long history in the United States. Imorted in large quantities between the vo world wars, it appeared mostly n eastern antiques shops, particularly n and around Philadelphia and Wilnington, Delaware. Distinctively Irish nahogany pieces were called Irish Chippendale, and the less distinctively ish walnut, japanned and gilded furnire was frequently described as Enlish, under which label it sold for more. When Irish pieces could be sold as merican, which mahogany cabrioleleg card tables and tea tables often were, they sold for much more.

If the difference between Irish and American furniture was not always clear, that between Irish and English furniture was even less so. It is only fairly recently, thanks to the work of a small group of furniture historians led by Desmond FitzGerald, the knight of Glin, that the unique qualities of Irish Georgian furniture have become recognized. FitzGerald began collecting eighteenth-century Irish mahogany furniture for Glin Castle, in County Limerick, in the 1960s. Together with Desmond Guinness, founder of the Irish Georgian Society, he helped to restore and furnish several of the places where Irish furniture is best seen today, including Castletown, Ireland's largest and finest Georgian country house, in County Kildare.

One of the best contemporary descriptions of Irish furniture was written in 1744 by the artist and autobiographer Mary Delany: "Yesterday morning . . . my upholsterer came, and my new apartment will be very handsome. The drawing-room hung with tapestry, on each side of the door a japan chest, the curtains and chairs crimson mohair, between the windows large glasses with

***Serving Table*, circa 1760. Mahogany and marble; 31½" x 56". A serving table has the detailed carving, such as a stylized mask on the apron and cabriole legs ending in claw feet, that was prized in fashionable Irish furniture of the era. Kentshire Galleries, New York.**

gilt frames, and marble tables under them with gilt frames; the bedchamber within hung with crimson damask, bed, chairs, and curtains the same."

The upholsterer was the primary agent in organizing the furnishing of a new house in Ireland, and he usually hired the other craftsmen: cabinetmakers, carvers, gilders, glass grinders and mirror glass vendors. The carvers in turn were divided into two specialties: chair carvers and frame carvers, the latter producing mirror frames, pier tables and stands.

At the time Mary Delany wrote, gilt-pine furniture, such as her mirrors and marble-topped side tables, was the height of fashion. The mirrors, with open pediments at the top and lion masks below, and the tables, with their heavy aprons carved with central masks and swags, were much indebted to the Palladian style, which had been popularized in England by Lord Burlington and William Kent.

But gilt pine was beginning to give way to the great age of Irish mahogany, the 1740s to the 1760s, when the massive and intricately carved side tables, which remain the most popular pieces of Irish Georgian furniture, were made. Still within the framework of Palladianism, these tables displayed on their wide aprons a range of ornament (grimacing animals, snakes eating their own tails, garlands of flowers and fruit) that was both bizarre and utterly original, described by Desmond Guinness as "a tumbling mass of exuberant carving.... In its movement and madness this carving seems to conjure up the imaginary animal and human figures that decorate the pages of the Book of Kells."

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FELICIANO

ALAN FARRER

ABOVE: *Girandole*, circa 1770. Glass; 31½" x 19". The light fixture on a George III girandole has pear-shaped drops hanging from scrolling arms; the mirror is bordered with variously colored, square-cut glass beads. Mallett & Son (Antiques) Ltd., London.

F. LUCIANO

ABOVE: *Mirror*, circa 1765. Giltwood; 75" x 44". Elaborate sea serpents on the base of a mirror frame suggest that it may be after a design by Thomas Johnson, who often incorporated such Rococo motifs into his decorative pieces. Hyde Park Antiques, Ltd., New York.

LEFT: *Library Armchairs*, circa 1770. Mahogany; each, 43" x 28". Based on a design in Thomas Chippendale's 1754 book *The Gentleman and Cabinet-Maker's Director*, a pair of chairs blend French Rococo and naturalistic elements. Hyde Park Antiques, Ltd., New York.

HOTELS

THE MEURICE RESPLENDENT

A LEGENDARY JEWEL IN PARIS IS RESTORED TO ITS HISTORICAL LUSTER

After an extensive renovation, the venerable Hôtel Meurice in Paris, whose present location dates to 1835, has been restored to its former opulence. LEFT: Architect Jean-Loup Roubert transformed a row of shops on the building's rue de Rivoli exterior into a grand entrance.

RIGHT: Sunlight streams into the inner courtyard's Jardin d'Hiver, an orchid-filled tearoom, through an Art Nouveau glass dome, which had been covered up in the 1960s. A team of Italian craftsmen was engaged to refurbish the Savonnerie-patterned mosaic floor.

Architecture by Jean-Loup Roubert and Nicolas Papamiltiades/Interior Design by Nicolas Papamiltiades/Text by Patricia McColl/Photography by Marina Faust

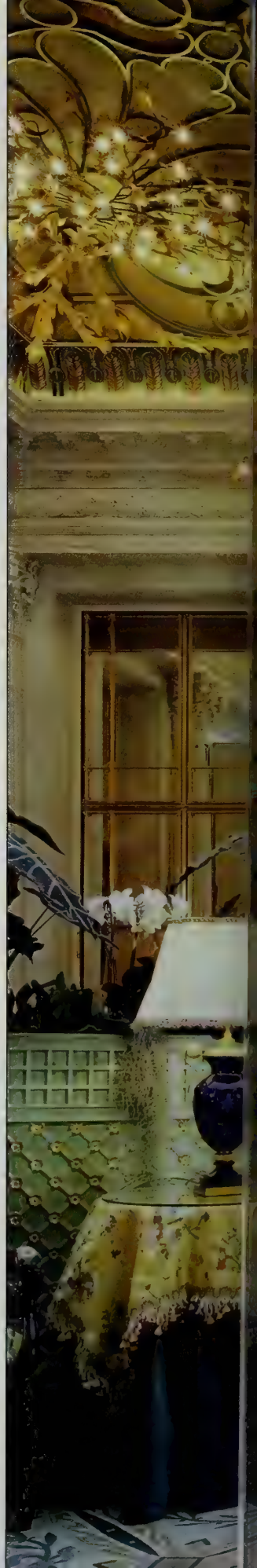
How does one bring a hotel that has a history dating back 183 years into the twenty-first century? That was the question facing the Dorchester Group when it acquired the Hôtel Meurice in Paris four years ago. Founded as a coaching inn by Charles-Augustin Meurice in 1817, the Meurice has, through subsequent evolutions and remodels, including a major one in 1907, become what the current Michelin *Red Guide* describes as "one of the first luxury hotels transformed into a palace." The guidebook goes on to note, "As it enters the third millennium, completely renovated, it is even more sumptuous." And *sumptuous* is, indeed, the operative word.

"We're trying for a new Meurice while treating the original with respect," says Ricci Obertelli, vice president of operations for the Dorchester Group. "The latest technology has to be introduced, but it must be done without losing the personal touch."

For the hotel's general manager, Dominique Borri, that personal touch is what has made the Meurice so special to generations of guests, a list that reads like a combination *Almanach de Gotha* and an international who's who.

He points out that today's notable client is more likely to be a prince of industry than one of the royals who have stayed over the years—the register records visits by Queen Victoria in 1855 and Alfonso XIII in 1931. "The king moved into the Meurice with all his family and his own furniture after he lost his throne."

Among the hotel's long-



time staff, many still remember another more or less permanent guest, Salvador Dalí, who used to roam the halls with his diamond-collared pet ocelot on a leash. Instead of tips, he often gave his favorite staff members autographed lithographs of his work. And it was the Meurice that Pablo Picasso chose to host the wedding dinner when he married Olga Koklova in the thirties.

While it would have been easy for the current owners to integrate this past with the present by naming suites or rooms after the illustrious guests of yesteryear, they opted not to do so. As Borri and Obertelli insist, "This is a new Meurice."

Jean-Loup Roubert, architect of the Bâtiments Civils and of the Palais Nationaux and a Grand Prix de Rome winner, was given the challenge of reworking the public rooms and moving the hotel's first-floor entrance from the rue du Mont Thabor to the more prestigious rue de Rivoli.

Boutiques that once lined the hotel's rue de Rivoli exterior were converted into a grand double revolving-door entrance facing the Tuileries. The doors open into a gray-and-cream-marble-floored reception area flanked by seven-foot-tall Italian white-marble candelabra swagged with gilt garlands. The dark wood reception desk is directly to the left.

"I wanted this area to be intimate, personal, so that when you walk in, it feels like a home and not a hotel," says Roubert, who had previously completed a smaller project for the Meurice. "That's how I knew about the glass dome in the adjacent Jardin d'Hiver, which had been covered up back in the sixties," he explains. "At the same time, the mirrored doors that line the room were hidden by trompe l'oeil paintings. The space was so dark, I used to call it the underground room.

Above: Louis XVI–style crystal chandeliers illuminate Le Meurice, the hotel's formal restaurant. Antique mirrored doors and marble-faced pilasters supporting gilt capitals frame a 1907 oval landscape. The room's ornate details were inspired by Versailles.

Opposite: A cloud-painted ceiling is reflected in the mirror of the new Fontainebleau Bar, which was laid out in an existing salon enveloped in gold-accented paneling Louis XVI–style tables are set before bolstered banquettes upholstered in a rich paisley silk velvet.

MANY STILL REMEMBER SALVADOR DALI, WHO USED TO ROAM T

For me," he continues, "Le Jardin d'Hiver is the soul of the hotel."

Taking his cues from archival black-and-white photographs of the pre-1960s salon, he "brought back the light," as he puts it. Sunlight pours in through that rediscovered Art Nouveau dome, which is set in what looks like rows of scalloped petals. An ornate frieze borders the ceiling high above the room's stone columns, and twinkling lights cascade down some of them.

More light bounces off of the refurbished bronze-framed mirrored doors, which are centered by an oil painting of the château at Versailles that, like the mosaic floor, dates from the 1907 renovation. Both the painting—there are three more elsewhere in the hotel—and the floor here and in other rooms were major tasks for restoration teams. For the floors, craftsmen were brought in from the Scuola Mosaicisti Irene di Spilimbergo in Friuli, Italy.

Le Jardin d'Hiver, which is off the entrance, serves as a tearoom. It is furnished in the style of Napoleon III's empress, Eugénie. Royal-blue-and-gold passementerie curls around banquettes and *bornes* that are upholstered in a blue-and-gold brocade, while a deep-blue-and-yellow cut velvet covers Louis XV–style armchairs and tall screens. Lush greenery is everywhere, from palm trees to masses of orchids overflowing the trellised wood planters. A tufted wool carpet with a floral motif continues the theme.

The adjacent bar is "a total re-creation," says Roubert. "It's very English club-like, with almost no light, leather chairs and dark wood paneling." Between the panels are more finds from the 1907 redecoration and now restored: three views of the château at Fontainebleau. For the hotel's elegant Le Meurice Restaurant and the Salon Pompadour, Roubert let the artisans take over, with re-

LS WITH HIS DIAMOND-COLLARED PET OCELOT ON A LEASH.

Architect and interior designer Nicolas Papamiltiades reconfigured and redecorated the guest rooms and suites. OPPOSITE: The penthouse suite La Belle Etoile is arranged with Charles X–style furniture made from a variety of light woods. Baker Furniture sofas.

ABOVE: The two-bedroom suite has an intimate dining area with mirrored panels. A comfortable seating area is on the raised floor, two steps up, to take advantage of the view. Art Déco–style iron tracing crowns the glass terrace doors. Jim Thompson drapery fabric.

sults that dazzle the eye.

Like Roubert, architect and interior designer Nicolas Papamiltiades, who supervised the renovations of the guest rooms and suites, had worked for the Meurice before. "This time it was a very big job," he says. "There are more than thirty different décors for the one hundred and sixty rooms and suites." The decorative styles include Louis XV, Louis XVI, Empire, Charles X and Napoleon III; they reflect the various periods of the hotel's existence.

The Meurice's pièce de résistance is the Belle Etoile suite, on the seventh floor. "At the beginning of the century it was a rooftop garden restaurant, which was closed sometime prior to the forties," Papamiltiades explains. "What we found up there was a tiny suite with small windows and the best view in Paris."

The wonderful panorama is still there, but everything else in the more than 2,200-square-foot two-bedroom suite is Papamiltiades' creation, including a dining area with mirrored panels that reflect the view ad infinitum. The suite has a private elevator, to link it with two smaller rooms on the sixth floor, and its own terrace.

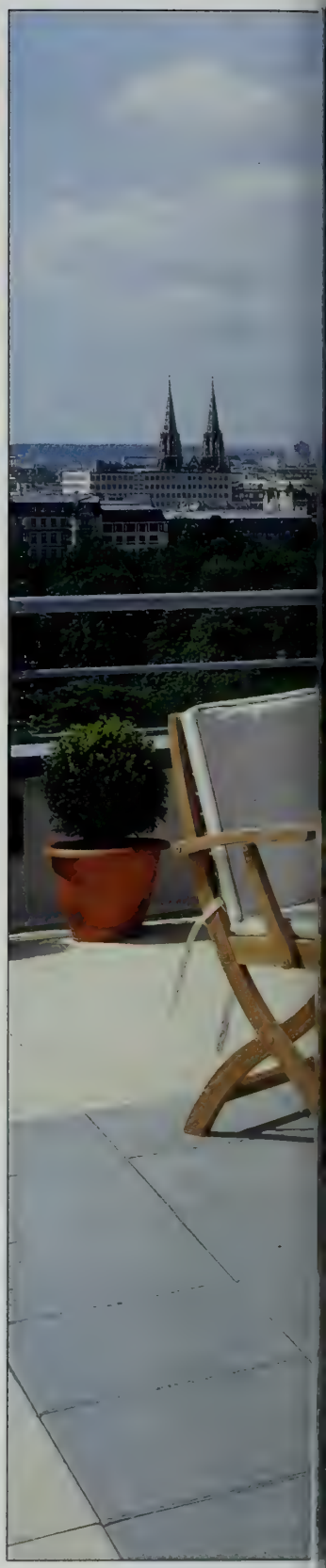
On the sixth floor is the Marco Polo, one of Papamiltiades' favorite suites. "When I first saw it, it was a jumble of little rooms filled with sewing machines. Until 1998 it had been used by seamstresses who repaired the hotel linen or anything else that needed stitching up." Once the walls came down, he transformed the space into a long, narrow, slant-ceilinged room with parquetry floors, wood paneling and a marble bath.

Other inviting rooms include two high-ceilinged Presidential suites on the second floor that look out to the Tuileries. They are composed of a total of nine large rooms, which can be joined to form a more than 5,000-square-foot apartment. There are smaller suites on the upper floors.

In reducing the number of rooms from one hundred and eighty to one hundred and sixty, a great deal of space was gained, especially in the baths. "I wanted them to be marble," says Papamiltiades. "Each was a special study, with tubs treated like objects. Where there wasn't room to sink one into the wall, we left it freestanding on ball-and-claw feet."

In some of the baths, mosaic tiles in bright colors frame areas on the white-marble floors, thereby creating trompe l'oeil rugs. And, in keeping with the Meurice's famous attention to detail, mirrors are antifog to prevent them from steaming up, while cold marble tubs have hidden heating coils to warm them.

"After three years on the project, I have to cut the cord," Nicolas Papamiltiades says with a laugh. "At this point I'm almost afraid to see a guest in one of 'my' rooms." □



"What is now the spacious Belle Etoile suite originally was a rooftop garden restaurant that was shut down long ago," Papamiltiades points out. "It had small rooms but an incredible view." ABOVE LEFT: A swagged baldachin dominates one bedroom. Chair, Baker Furniture.

The suite's almost 3,000-square-foot stone-paved terrace offers guests a 360-degree panorama of Paris and its most famous landmarks, including the Dôme des Invalides and the Eiffel Tower. The swath of trees belongs to the Tuileries, which the hotel overlooks.

MILLENNIUM DOME

CONTEMPORARY INTERVENTIONS TRANSFORM A MANHATTAN AERIE

Architecture and Interior Design by Stamberg Aferiat/Text by Paul Goldberger/Photography by Paul Warchol

It was an impossible space, the New York equivalent of one of those nearly vertical sites that challenge architects in the Hollywood Hills. This one started out as a studio and two one-bedroom apartments spread out over three levels at the top of one of the Upper West Side's most venerable, if eccentric, buildings. While it included the exotic enticement of a corner dome, as well as spectacular views and a tiny slice of the roof, the spaces didn't connect logically. Although the three apartments were being sold as a unit, there seemed to be almost no way to pull them together into something that would have the slightest bit of coherence, let alone grace.

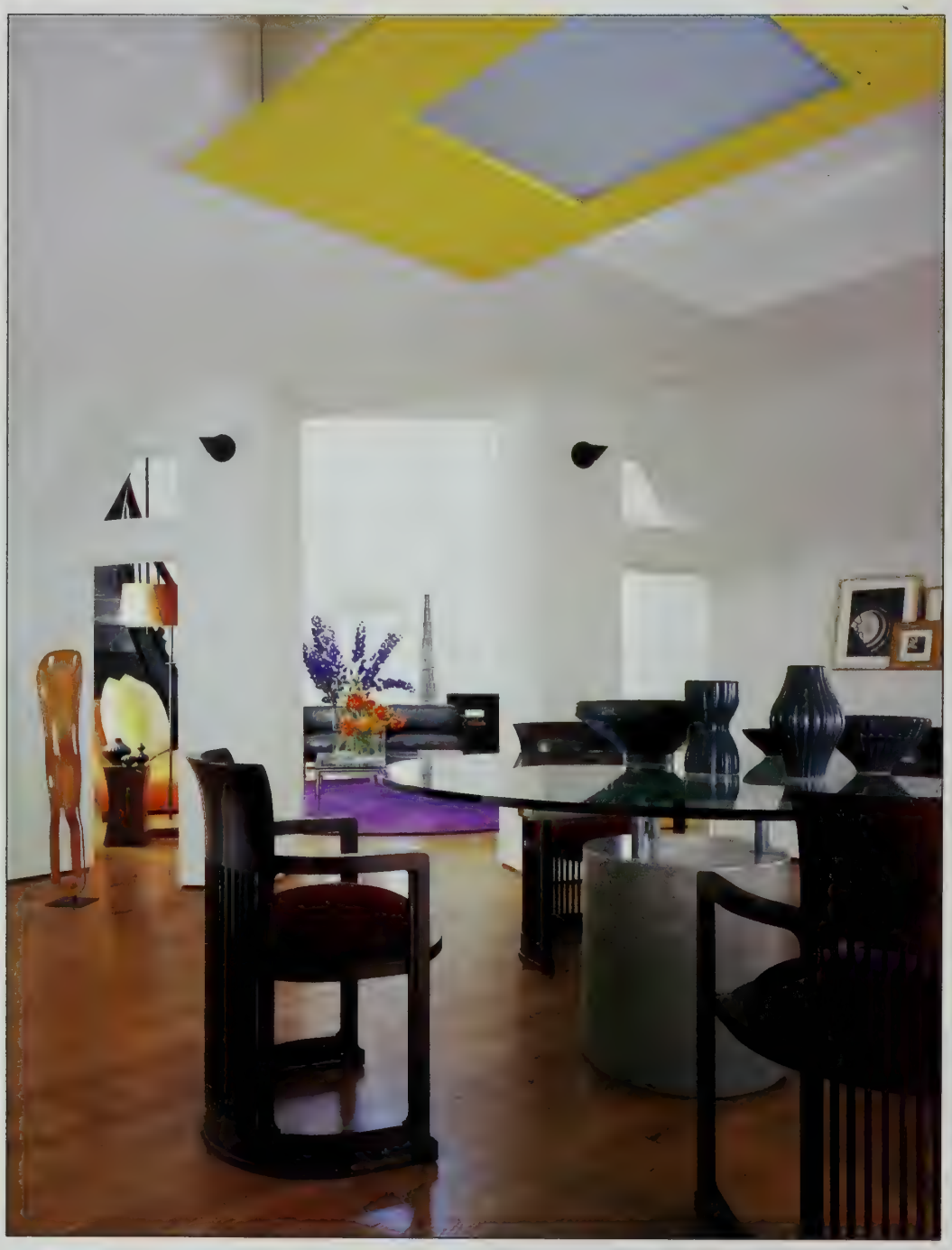
Yet once the owner, an investment banker who lived nearby, had seen the trio of spaces, he couldn't get them out of his mind. "I'd always admired this building, but I wasn't even seriously looking for an apartment—I dashed in here one day to get out of the rain," he says. He waited out the storm looking at what the building had for sale, and when he first saw what was to become his apartment, "it was not a nice place," he recalls. "But I was taken by the dome and the views and the concept of having outdoor space, and I decided to make an offer." He was intrigued by the way the spaces were "not a box, not a place of right angles," and he sensed that something could be done to join the three small units into a viable whole. Since no one else seemed to see much potential in the place, it was not long before he ended up owning it.

He then had to figure out how to make it work. It was a piece of luck that a friend suggested he call Peter Stamberg and Paul Aferiat. The owner didn't know that Stamberg and Aferiat, architects who have practiced together in New York since the late eighties, have made something of a specialty of solving difficult spatial problems. A few years ago they created a graceful addition to a Richard Meier house in East Hampton that had seemed to resist change, and they have

"The project was something of an archaeological exploration," Peter Stamberg, of Stamberg Aferiat, says of three small apartments in a Beaux Arts building in Manhattan that he and Paul Aferiat transformed into a contemporary duplex. ABOVE LEFT: A dome encases the top floor.

OPPOSITE: "There were two stories within the dome," explains Stamberg, who opened up the structure into a 30-foot-high living room. Settee from Donghia. ABOVE: A staircase leads to the roof terrace. "The landing provides a sculptural counterpoint," the architect adds.

THE SPACE WAS GOING TO BE QUIRKY NO MATTER WHAT THE ARCHITECTS DID. THEIR CHALLENGE WAS TO MAKE IT PLEASURABLE RATHER THAN IRRITATING.



designed several apartments in which they resolved awkward layouts.

"What we saw were tiny, claustrophobic rooms—the inside of the dome felt like an igloo," says Stamberg. "As spectacular as it looks from the outside, these spaces were intended to be servants' quarters. But our client had the foresight to see what it could be."

The architects understood from the beginning that nothing they could do would give this residence the Beaux Arts grandeur, the sweeping flow of sumptuous rooms, that characterizes the best apartments on the lower floors of the building. The space was going to be quirky no matter what they did to it. Their challenge was to tame its quirkiness, to make it pleasurable rather than irritating, and to open it up to take advantage of the skyline views and the potential

Above Left: The dining area is off the living room rotunda. "There was a small door connecting them," says Stamberg. "We excavated away as much as possible, leaving only the basic structure for stability. The yellow ceiling plate anchors and defines the space."

A small study was created on the lowest level. The staircase is made of steel and acid-washed glass, with a center section in oak. On the wall is Joan Mitchell's *Flower I*, 1981. The Ox chair was designed by Hans Wegner; Stamberg and Aferiat designed the low table.

of the area inside the dome.

Stamberg and Aferiat began on the lowest level, which contained the tiny studio. It possessed the only large windows in the apartment and excellent views toward Central Park, but little else. All the other spaces, including the dome, were upstairs, either directly above this room or offset from it on top of the apartment next door. The problem of what to do with this first room was made harder still by the fact that some of it had to be sacrificed for a staircase, and at first the architects thought it wasn't suitable to be much more than an entrance hall. But by carefully rearranging the front door and positioning the stair beside it, Stamberg and Aferiat managed to give the owner a study, complete with built-in shelving and seating areas, and a small guest bath.

"When our client first saw

PPOSITE: "A yellow wall continues to the second floor, forming a sual connection between the levs," notes Aferiat. "Instead of a iling, we added a built-in cabinet the other side." The glass panel lows light to come into the stairay from the guest bedroom.

IGHT: In the master bedroom, kylighted vaults were carved out the ceiling to reflect the buildg's structure," says Aferiat. "The all slopes because of the manrd roof." The bull's-eye dormers e original. The chair is from &B Italia. Bedding from ABC.

his room with us, he stood here his desk is now and aid he dreamed of being ble to work here and have his view," says Aferiat.

Locating the staircase was more than a matter of careful positioning, since the corner f the floor slab that Stamerg and Aferiat needed to ut through turned out to ave no support, and a new teel structure had to be deigned and hung from the oof. Once the lower level nd the staircase were set, owever, the order of the partment began to become lear to both the architects nd the client. They agreed hat the main living room beonged beneath the dome, ut on which floor? In the riginal warren of servants' ooms, the area under the lome had been sliced horiontally, so that there was ne small, cylindrical room n the level above the enrance and then another ne above that, the space tamberg thought resembled n igloo. Both rooms were ramped, and the architects redit their client with seeing rom the beginning that the nly sensible solution would e to remove the floor directly under the dome to urn the living room into two-story loft. (The only emnant of the floor is a triangle of steel I-beams Stamerg and Aferiat designed to eplace the original steel supports holding the dome in place.) The new room is more vertical than horizontal, but comfortably so, and it feels far more open. "Our client saw that once you knocked that floor out, it became a noble space," Stamberg says.

It is also an oddly inward-focused space, since at the lower level the solid wall is broken only by three small round windows. (There is a single window higher up, on what had been the upper floor, and since the building is a city landmark, cutting new windows through the façade was out of the question.) When you step up to the round windows, they offer splendid and unusual views, but there are no panoramas to be seen while lounging on the sofa. With its shape and its internal emphasis, the room seems almost womblike—a place, paradoxically, to burrow in while perched high up in the cityscape.

Once the upper floor was taken away, the apartment became a duplex rather than a triplex—or almost a duplex. The roof was still one level above the living room, and it could be reached only through a door near the top of the dome, in line with the floor that had been removed. Stamberg and Aferiat now had to figure out some means of getting to it. Their solution was to keep the curving iron stair that had once led to the uppermost room and to rotate it slightly within the space so that it led directly to the roof door, beside which

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FLORIDA RENAISSANCE

ITALIANATE SPLENDORS ENRICH A VILLA IN NAPLES

Interior Design by Robert Denning/Architecture by Kasimir Korybut/Text by Suzanne Stephens/Photography by Kim Sargent

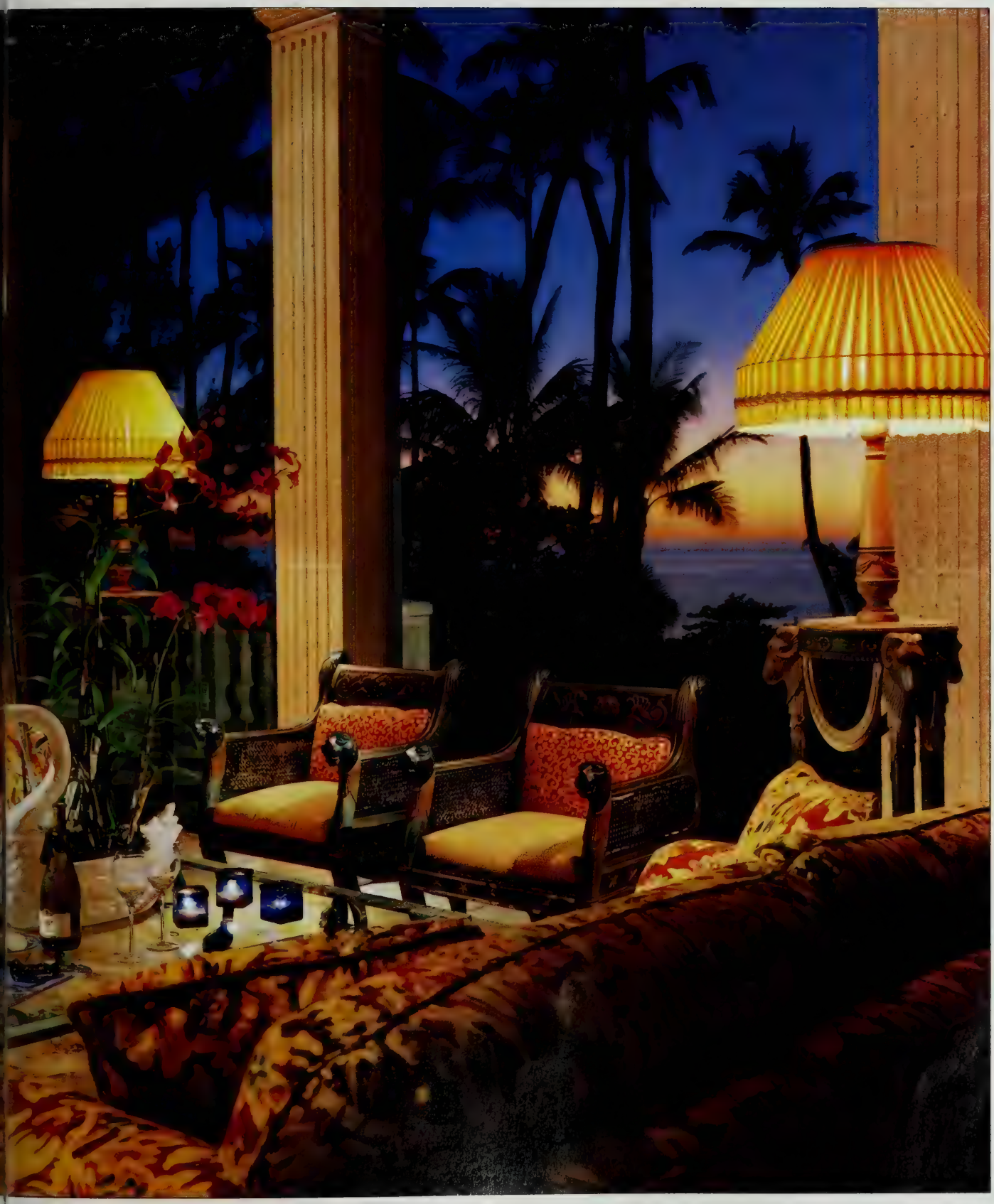
"This is a preeminently American house," Robert Denning says of the villa he completed in Florida. Such a declaration might seem odd. After all, the architecture shows a strong affinity to the Italian Renaissance style, and the interiors reveal a predilection for antiques from France, Russia, and Austria. Furthermore, the house was designed by Denning & Fourcade, a firm long known for creating lavish Proust-must-have-slept-here settings for a clientele with anything but American tastes.

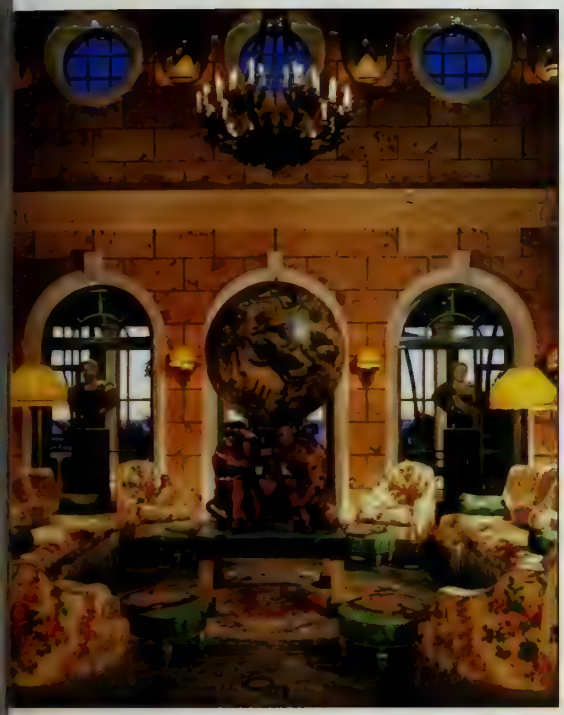
In explaining what he means, Denning relates how he and the owners, a couple with grown children, visited Vizcaya, the romantic Italianate palazzo built near Miami at the beginning of World War I (see *Architectural Digest*, November/December 1976). Vizcaya "was the seed," says Denning. "There, European architecture and design have been put through an American filter. Both the architect, F. Burrall Hoffman, and the decorator, Paul Chalfin, combined American notions of comfort with a European sense of style."

The smaller, eighteen-room residence that Denning designed with architect Kasimir Korybut exemplifies yet another stage in that filtering process.

Vhat you invent in Florida is
erything," says Robert Denning,
ho, with architect Kasimir Kory-
ıt, created a Mediterranean-style
sidence on the Gulf of Mexico.
PPOSITE: The raised site came
ith a cascading man-made pond.

BELOW: Denning used the colors of tropical foliage—"yellows, roses and greens"—for the upholstered pieces on the screen porch, which include ebonized and parcel-gilt Thomas Hope–style chairs. Stroheim & Romann sofa fabric.





vaulted space has walls and floors faced in a reddish-orange limestone from the Yucatán called *naranja*, which creates a lush backdrop for the furnishings. As a counterpoint, *ostion*, a soft and porous Mexican limestone made of shells, is used for window and door surrounds, columns and balusters, and coquina, a less porous shell limestone, is found on decks and chairs.

Many visitors are surprised that the house is new. One reason for this misperception, says Denning, is that the walls are very thick, as they are in old stone houses. While the structure is concrete block, the walls have been layered with drywall. "They're more than a foot and a half deep," Denning points out. "You notice it in the door and window reveals. Yet you have the look of depth without the expense of stone."

Opposite the entrance, on the long side of the reception hall, is a grandly

Left: In the living room, Renaissance-style architectural details and 17th-century art—such as the massive Italian Baroque globe—complement the 19th-century-style fringed tub chairs and sofas. An Aubusson carpet covers the floor. Clarence House chintz.

Below: "Introducing accents of blue to the master bedroom provided a striking contrast to the dark eggplant background." Clarence House drapery silk and wallcovering; Henredon mahogany bed; Schumacher bedcovering; Aubusson from Sotheby's.

While taking their cues from Vizaya, Denning and Korybut successlly incorporated late-twentieth-centuy functionality into the house's plan nd furnishings.

In the best modern tradition, most of he rooms have direct access to the outoors via terraces and porches. Generus expanses of glass in the form of rench doors and arched windows crete light, pavilion-like public spaces vith wide views. "We wanted certain nodern features that go with our living atterns," says the husband, "we just idn't need the house to look modern."

The owners, whose primary resilence is in a northern midwestern state, vere drawn to the site's banyan and palm rees and the white-sand beach that exends across the rear of the property. On the other side of the house, a garden vith a man-made pond and waterfalls uffers the entrance from the busy street. With water on both sides, we have a feelng of total privacy," says the husband.

The house's entrance leads into a louble-height colonnaded hall that tretches from one wing to another. As hroughout the interior, this barrel-

Opposite: "We used taffeta instead of damask and light, warm shades instead of dark ones," Denning says of the dining room. The heating stove adorned with cupids is from Christie's. The Savonnerie carpet, the Russian chandelier and table and the chairs are from Sotheby's.

"I BEGIN WITH THE CENTER OF THE ROOM. IT'S LIKE THE ROND POINT IN PARIS. ALL THE ARRANGEMENTS BUILD OFF THAT."

Denning collaborated with Korybut on the Italianate terrace, which surrounds an overflowing swimming pool. Bordered by "a Brazilian-like forest of banyan and palm trees, it is enormously private," says Denning. "You can't see any of the neighboring houses."

dimensioned living room, forty feet long and thirty-five feet high. "This is my favorite room," says the husband. "It has a sense of history." History in this case evoked both by architectural elements reminiscent of old Italian palazzi and by an array of unusual seventeenth- and eighteenth-century antiques. The centerpiece of this collection is an immense Italian Baroque globe, whose spherical form is echoed in *l'oeil de boeuf* windows at the second level as well as in the arched doorways on the first floor. At the far end of the room, an Aubusson tapestry dating to 1765 heightens the Old World atmosphere.

Denning knows, however, that antiques can all too easily enshroud a room with fustiness. "You need to break down the formality of these spaces," he says. The designer installed four plump sofas in the living room, constructed as two pairs bolted back-to-back on-site, so the room is divided into three sitting areas: a central one around the globe, another at one end by the tapestry and one at the opposite end around the fireplace. "I begin with the center of the room," Denning explains. "It's like the Rond Point in Paris. All the arrangements build off that." He further advises, "Never put sofas against the walls. It's so uninteresting."

Lighting is another of Denning's critical concerns. "You need large floor lamps in a space like this," he says. Indirect lighting projected up from the floor is anathema: "It's too much like fifties department stores," he adds. "A room needs many kinds of lighting, but it has to be filtered though tinted shades. No white shades. *No white anything.*"

Big bold table lamps also punctuate the arrangement of sofas and chairs on the seventy-foot-long screen porch that extends the beach-side length of the house. "We usually gather there at sun-

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ABOVE: This historic overpanel was inspired by a famous piece from the Palais Fontainbleau. JPW has recreated the illusion using "Petitsin". The panel can be extrapolated to varying widths. The height of the central panel is about 9 to 10 inches. The bordering ribbing can also be cut to the desired width. This combination of pieces is available through "Petitsin".

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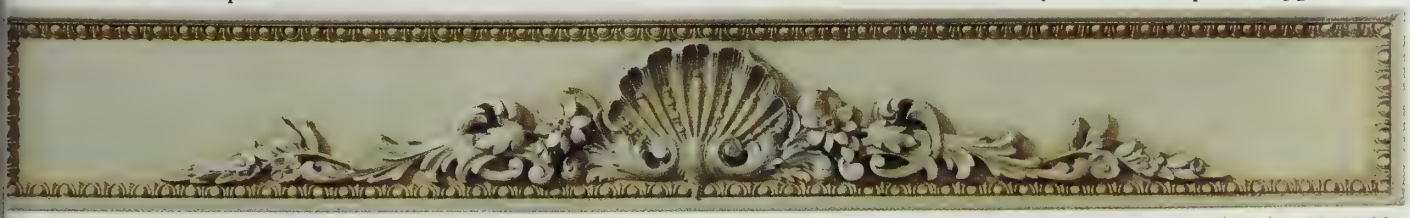

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MALIBU COMPOSITION

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ocean. Graves managed to satisfy both the husband's desire to maximize the view and the wife's desire to parcel it out more slowly.

The rotunda, which is paneled in red oak, is a series of plays on circles. A central stair circumnavigates it, and on the second floor, the walls are interrupted by round openings with metal railings in a wave motif. Beyond his fondness for inventing his own imaginative abstractions of colonnades and porticos and towers and vaults and verandas and cupolas—many of which find their way into some part of the house—Graves is known for his lavish, deep and subtle colors, particularly terra-cotta tones. He made a sharp break from his typical palette here, but not in the direction many architects who love color do when they work beside the Pacific. Graves chose not brighter, more intense colors than usual but instead simplified his palette to the point of using only one real color, a soft, pale green that echoes the color of the ocean and yet has the subtlety, if not the richness, of Graves's more renowned hues. Every surface in the house is either paneled in red oak, painted in some variant of this color or painted off-white.

"This isn't like one of those eastern cities, with different kinds of light," Graves points out. "The sun is intense and bright, and I wanted the house to feel cool, simple and open, a presence on the water."

The rotunda also serves as a stair hall, leading up to the master suite, which runs across the second floor above the living/dining room, and to a pair of bedrooms. Both the master bedroom and the living/dining room have large verandas facing the water; the bedroom's is detailed with the same wavy railings as the rotunda. The two stories of verandas turn the oceanfront façade into a stacked porch, making this side of the house look like a version of a southern double-decker frame cottage. But like so much of Graves's architecture, the allusion to the past is gentle and playful. The scale of the rear façade is large but is articulated in a way that is graceful and slightly abstracted, so it feels neither fussy nor pretentious.

When the house was completed, it was actually a composition of two structures, since beside the main house, and connected to it by a short corridor, is a barrel-vaulted pavilion used for informal entertaining and as a screening room. "The owner said he and his colleagues—other movie people—all like to get together on the weekends, and someone always has to show everyone else their latest release," says Graves. "This room had a purpose beyond just the family, but the owners wanted it to feel domestic, not like a theater." With that in mind, Graves covered the vaulted ceiling and the walls with fabric and arranged some chairs on the French limestone floor. When the screen and the blackout shades are retracted, there is no hint that the room can be used to show movies.

The tightness of the property didn't allow for much more than a small lawn and pool between the structures and the beach, and from the day they first bought the land, the owners had been trying to acquire an adjacent parcel. Not long ago they managed to buy it, opening up the ocean side of the property. They asked Graves to add a second pavilion that would serve as a guesthouse, as well as provide additional entertaining space adjacent to the swimming pool. The new pavilion, which was completed a couple of years ago, turns the house into a more complex assemblage of buildings than before, and it acts as a pleasing and restrained counterpoint to the original sections. The guesthouse is more like a conventional beach house and less purely Gravesian, as if it were intentionally deferring to the existing wings. It is more frankly modernist than any other part of the residence, low and horizontal where the other buildings are high and more aggressively sculptural; its only conspicuous architectural elements are simple round columns supporting a pergola and three large copper awnings.

"The owners didn't want this one to shout—they just wanted it to be low and to face the ocean," Michael Graves remembers. "I've been going to Malibu since the seventies, and I have memories of just hanging out right next to the ocean, relaxing in the water and on the sand. I wanted this house to capture that." □

GARDEN VARIETY

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sic Lutyens benches beneath the giant beech trees and elms nearby. The seats, painted in sumptuous custom colors by Donald Kaufman—purple, ice green and what is best described as a terra-cotta coral—are part of the composition. "They're three separate points of excitement in the middle distance," Johnson notes. (Additionally, teasing glimpses of this intervention can be had from the owners' Richard Meier house.)

The ordinariness of the chain-link fencing belies the complexity of this enterprise. The architects hired a special fabricator and boat builder, as the construction problems of the pavilion's unusual shapes and forces were similar to a ship's. The supporting corner columns and interior bracing had to be elegantly thin; if they were too attenuated, however, the structure would collapse. Johnson claims that the built forms were something of a surprise. As for the client, his first sight of the model left him intrigued with regard to scale. "It could also have been for a city space, like Lincoln Center," he says. "It could have been a hundred feet or a thousand feet."

The observation was well taken. Just as Johnson has applied the skewed forms of his own property's small visitors' pavilion, the notorious Monsta of 1995, to projects as large as Madrid's paired Puerta de Europa skyscrapers, the Chain Link Pavilion's sharp-angled triangles have provided the architect with a new vocabulary that is also infinitely expandable. One of the firm's current projects, a renovation and additions to Manhattan's 1930 Chrysler Building, includes three glass-and-steel pyramids that will soar to heights of over seventy feet. Johnson claims that the new Chrysler Center complex gave him "an excuse for a folly on Forty-second Street, bringing the tower's spiky metal crown to street level." This one, however, will have a function: a two-hundred-seat luxury restaurant, to open next year.

Wherever he chooses to apply his new idiom, the result will undoubtedly be marked by the same playfulness that informs the *folie*. Lest we forget the importance Philip Johnson accords to this aspect of his design, he is planning a book that addresses the issues of architecture and play in his own work. □

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THE NEW YORKER

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Campbell—Traditional Comfort; Rome-based Luciano Di Pilla—Classic Contemporary; and Oslo-based Petter Yran and Bjorn Storbraaten, architects of *The World*'s grand public spaces—Maritime. The decorating schemes all in place, Schorer lost no time putting prospective apartment owners on notice that "design elements belonging to one designer's concept may not be interchanged or mixed with design elements of another designer's concept."

The four decorators—who, in addition to an initial fee, will receive what Schorer calls a "royalty" every time they're chosen by an owner—set to work configuring floor plans for five different types of apartments, each on offer in a choice of fabrics and finishes in three distinct "colorways." (The practical considerations turned out to be not inconsiderable: All materials would have to meet fire-safety standards, no brass or other corrodible metals could be used, and rounded edges were mandated for tables, raised edges for bookshelves. "And some things just have to be bolted down," Schorer points out. "We had to think what happens to design when it shakes, rolls, sways or," she laughs, "vibrates."

Interested parties have the option of journeying to Thomasberg, Austria, an hour's drive south from Vienna, where four full-scale mock-ups—one type of apartment from each designer, in one of the colorways—have been assembled in a factory that makes boat interiors. "It's located out in the pastures beneath the mountains—who would think a center of shipbuilding would be found in such a place?" Schorer marvels. Then quickly she adds, "Of course, residents don't have to do it exactly the way it looks on the floor plan they bought. They can move things or eliminate things, or even bring a piece from home."

"They call mine Continental, but I call it chic," says Juan Pablo Molyneux, a designer known for the grandeur—and on occasion the grandiosity (among his current projects is a 50,000-square-foot house with a fifty-eight-car garage in Monterrey, Mexico)—of his far-flung commissions. When it came to decorating an apartment on a ship, he decided to proceed as if it were an apartment on terra firma, smack in the middle of some glamorous world capital—the only difference being that "here there is probably a life preserver hidden under the bed." He was determined to use not a single seashore motif—no mirrors with shells, no carpets with starfish, not a mermaid or dolphin in sight. "You have enough of the feeling of a ship on the decks and in the passageways," he explains. "My goal was that once you turn the key in the door, you should feel as if you're at home rather than in transit." One reason Molyneux saw his interiors as being sumptuously immutable is that "the outside will be constantly changing—your windows are like the Discovery Channel." (For the oceanic backdrop of his landlocked mock-up, he carried with him from New York to Austria a huge image on canvas of the port of Santa Margherita—"a favorite of mine," he says. "At one point, when my conditions weren't being met, I threatened to replace it with a prop of an iceberg.")

> "These are homes, not ship's cabins; we won't have anything that even resembles a cabin."

Molyneux paneled his small entrance hall with French oak in a late-eighteenth-century design and laid down white Carrara marble with a black border and black cabochons. The main salon he divided into living and dining areas by means of Neoclassical plaster columns with Ionic capitals painted to match the paneling. "Since the boat will be sailing toward sunny climes," he says, "you want your apartment to have the feeling of a hideaway." The palette he chose is accordingly a far cry from the dazzle outside: One of a pair of sofas is upholstered in taupe cotton velvet, the other in a silk-satin print of taupe and blue; a chinoiserie lacquered low table is coffee-colored; and the bouclé carpet he designed is taupe and blue gray.

For the furnishings, Molyneux's motto was "the best in design from all over the world." He commissioned the Louis XVI–style rosewood writing table in Morocco, the Regency-style rosewood commode in Portugal and the Swedish Neoclassical–style dining chairs in San Francisco. The gilt-bronze Charles X–style candelabra were made in Paris, the taupe-and-blue silk draperies were manufactured in Lyons and the carpet in Strasbourg. In his native Chile, Molyneux found two superb jasper obelisks and proudly, even prodigally, placed them on the commode to "pre-personalize" the apartment for whoever his clients turn out to be.

Nina Campbell, the designer who created the concept of Traditional Comfort for *The World*, trained under the legendary John Fowler and has numbered among her clients the duke and duchess of York, the queens of Greece and Denmark, and Rod Stewart and Ringo Starr, as well as luxury hotels in Paris, Mark's Club and Annabel's in London and the Brook Club in New York. "When I was eighteen, I was invited aboard Loel Guinness's yacht in Sardinia for lunch, and I'd never seen anything like it," she says. "But these days the Loel Guinnesses of the world are just thrilled to pieces to be living on *this* thing with a couple of hundred other people. My interiors, I hope, bring back a bit of the life that was lived on that unbelievable yacht of yesteryear."

Campbell contrived to make her designs look effortlessly elegant and above all fresh—"quite light-looking, not too heavy, because you're floating." She came to the project with her own line of fabrics, wallcoverings and carpets to draw from. The entrance hall walls are covered in one of her good-looking vinyl papers in a stripe of alternating greens. "I thought it was a little more dramatic to come into darkness before going into light in the living room." One of her deeply comfortable sofas is covered in chenille with a cheerful floral print that she named, for some reason, *Ophelia*. Working within the colorway she chose for her mock-up, she made the colors flow in subtly different shadings from room to room. "Thank God for the colorways!" she enthuses. "I've done a lot of hotels, and I think it's quite nice when you don't open every front door into exactly the same room."

Her master bedroom is soothing, its

headboard, bed skirt and draperies a pretty floral red-and-white toile de Jouy that Campbell unaccountably calls *Cressida*. The second bedroom, which she describes as "an internal," meaning a room with no windows, is a tad more masculine: The sofa bed is covered with an oversize chenille check in three shades of beige—a Campbell fabric runically dubbed *Rosalind*—and the bookcases are mahogany (the books she borrowed from an English bookseller in Vienna).

Throughout the apartment, Campbell put up nautical prints and photographs in spots where she envisioned the owners as one day hanging their own photographs or paintings. "We're not really providing the artwork, obviously, because that's such an individual thing," she explains. "What's difficult is that we're doing this but then leaving it at the point when it would be quite exciting to finish it. But that's the point at which they'll be shopping for themselves. You see, they're perfectly free to add an eyebrow or an eyelash of their own, which is what I call the little extras.

"We've all four of us done our schemes and designs, and now we've got actual people to see and apartments to finally whack out, but there's a big ship that has yet to be built. Building *our* bit is the last gasp. They've now got to kind of get cracking—I mean, you know, either fish or cut bait. They've got to get their rudder together."

The company, for its part, has reassured owners that "in the unlikely event of nondelivery, repayment is guaranteed," but happily, the project is right on course: With more than half of the hundred and ten apartments confirmed and several more reserved, the first residential wonder liner ever to be built is scheduled to be christened in Oslo and begin her pioneering odyssey "around New Year's Eve 2001." At first the ship will dock only at ports of call of the company's choosing, but "after the first two years, the itineraries will reflect the wishes of the residents."

As for Lonnie Schorer, "I was just offered a job in space architecture, because I'm so interested in launching new habitats. But I think I'll stay on. Because this project is not just to build one ship. We'll build ship two, and we'll build ship three...." □

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they added a wedge-shaped steel balcony as a landing. Together, the stair and the balcony provide a sculptural counterpoint to the dome. The balcony is a sharp arrow slicing into this vaulted space, a prow pointing directly toward the upper window that looks east to a vista of Central Park.

With the study on the lower level and the living room filling up the space inside the dome, it became easier to organize the rest of the apartment to fulfill the client's remaining needs: a large, open kitchen and dining area, which Stamberg and Aferiat placed in the center of the middle floor, more or less at the top of the stairs; a guest bedroom, which they put on the middle floor over the study; and the master bedroom, which they set beyond the kitchen, facing west, in an area that lacked the striking views of the rest of the apartment but made up for it in quiet and spaciousness.

The detailing throughout is modern, not only because of Stamberg and Aferiat's predilections—Aferiat has worked for both Charles Gwathmey and Richard Meier—but also because they wanted a clear distinction between their work and the original Beaux Arts shell. They saw no reason to pretend that the project was anything other than a drastic alteration, and they felt they could celebrate the original spaces best by showing how well the rooms could adapt to a new form of architectural existence.

Stamberg and Aferiat are also known for their use of intense, almost Fauvist colors, and here the owner asked for some limits. "I said I wasn't sure, since I have a very different color sensibility, but I really respected their design sense and their vision," he says. "I told them the thing I'd want most would be a deep golden hue." Stamberg and Aferiat complied with a rich, golden yellow, which they used only around the entrance and the staircase and above the dining table as a kind of river of color running through the center of the apartment. Most of the other walls are white.

"You have to have resources to do something like this apartment, but you also have to be intrepid," says Paul Aferiat. "But how often do you get a client who says, 'My program is simple—I just want to feel the potential of the space?'" □

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mirror by André Dubreuil adds a neo-Gothic touch.

Behind the dining room, the kitchen leads to a sitting room, which looks out to the lower garden through a curtain wall of bronzed steel and glass. The sitting room's roof, of sandblasted glass, doubles as a terrace for the floor above. "The color and texture of the Cinza slate is similar to that of the sandblasted glass," says Mindel, pointing out that a seamlessness of finish and texture throughout the house gives the impression of continuous flow.

On the parlor level above are the two grandest rooms, where the house's classical features are a backdrop for a collection of fine mid-twentieth-century French furnishings—club chairs by Ernest Boiceau, tables by Gilbert Poillerat, a curved bench by Emilio Terry and lamps by Jean-Michel Frank. None of these are family heirlooms. "The clients are young and wanted this to mark the beginning of their lives, so we had the opportunity together to create an entirely curated space," explains Mindel. Every object was selected specifically for the house and to suit the clients' personalities. Rugs were custom-designed with the clients: "We handpicked every thread to give a sophisticated color base," says the wife. "The carpets ground the whole interior scheme."

On the two floors reserved for bedrooms, there is more simplification, greater serenity, even less fuss. With a sitting room to the front and the bedroom to the rear, the master suite is a symmetrical experience, highlighted by a pair of free-form white chandeliers sprouting from ornamental ceiling roses in the center of each room. The rectilinearity of the millwork is offset by curvilinear modernist furniture and objects, including, in the sitting room, club chairs and a desk lamp by Frank and, at the other end of the suite, a top-stitched-leather desk Frank designed for Hermès and a transparent bucket chair by René Coulon and Jacques Adnet.

Primary color is again explored, by way of a red leather Frank armoire and red Adnet lamps, on the children's floor, one story higher. From there, a minimalist glass-and-bronzed-steel staircase marks the beginning of the switch to the ultramodern. Maple millwork spans the family room, which, thanks to its form and the extensive windows and skylights, appears to float above the garden treetops. A maple central core, containing a second kitchen, acts to partition the rear from the front, a continuation of the family space that doubles as a guest suite. A bath backs onto the kitchen as part of the central core.

Finally, up another floor to the top of the house, the angled roof over the office focuses northern views of the skyline above the trees. The office, with its plaster walls, maple cabinetry and bronze-painted steel window frames, has a sitting area that is home to a few later modernist expressions, including a pair of white vinyl chairs designed in 1958 by Charles Eames as "architecture in miniature."

The casual central sitting area and the south terrace at the apex of the house further integrate the indoors and outdoors, a harmonious finale to a complete work of art. "We had a party for three hundred downstairs while sixty-five children watched *Peter Pan* over buffet food upstairs," says the husband, as if the event proved effortless—the impression the house gives about its own restoration and refurbishment. "Actually, the house took two years and felt like a full-time job for me," notes the wife.

"It used to be that this kind of architecture went two ways," says Lee Mindel. "Either there was a confrontational kind of modernism appearing next to a historic prototype, or there was a retro modernism that tried to glue in. In this case, we made an effort to combine the restoration with the clarity of the modernist vocabulary, but in a way that didn't allow the modernist vocabulary to overshadow the restoration. You know it's a new insertion, but it doesn't try to be something old," he concludes. "You remain conscious of our time." □

"It was archaeology—then architecture," Mindel says of the renovation.

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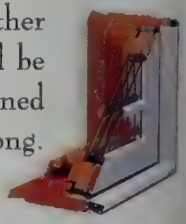

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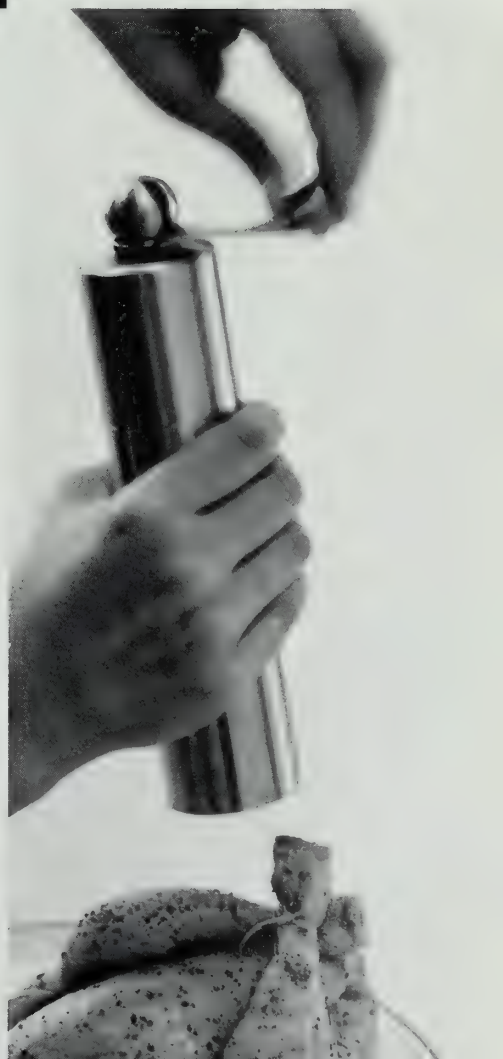

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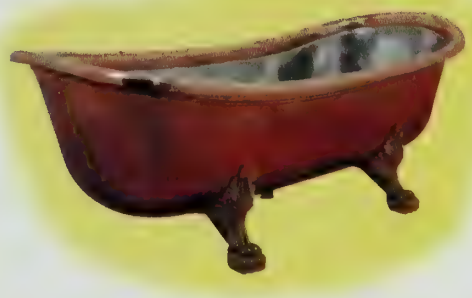

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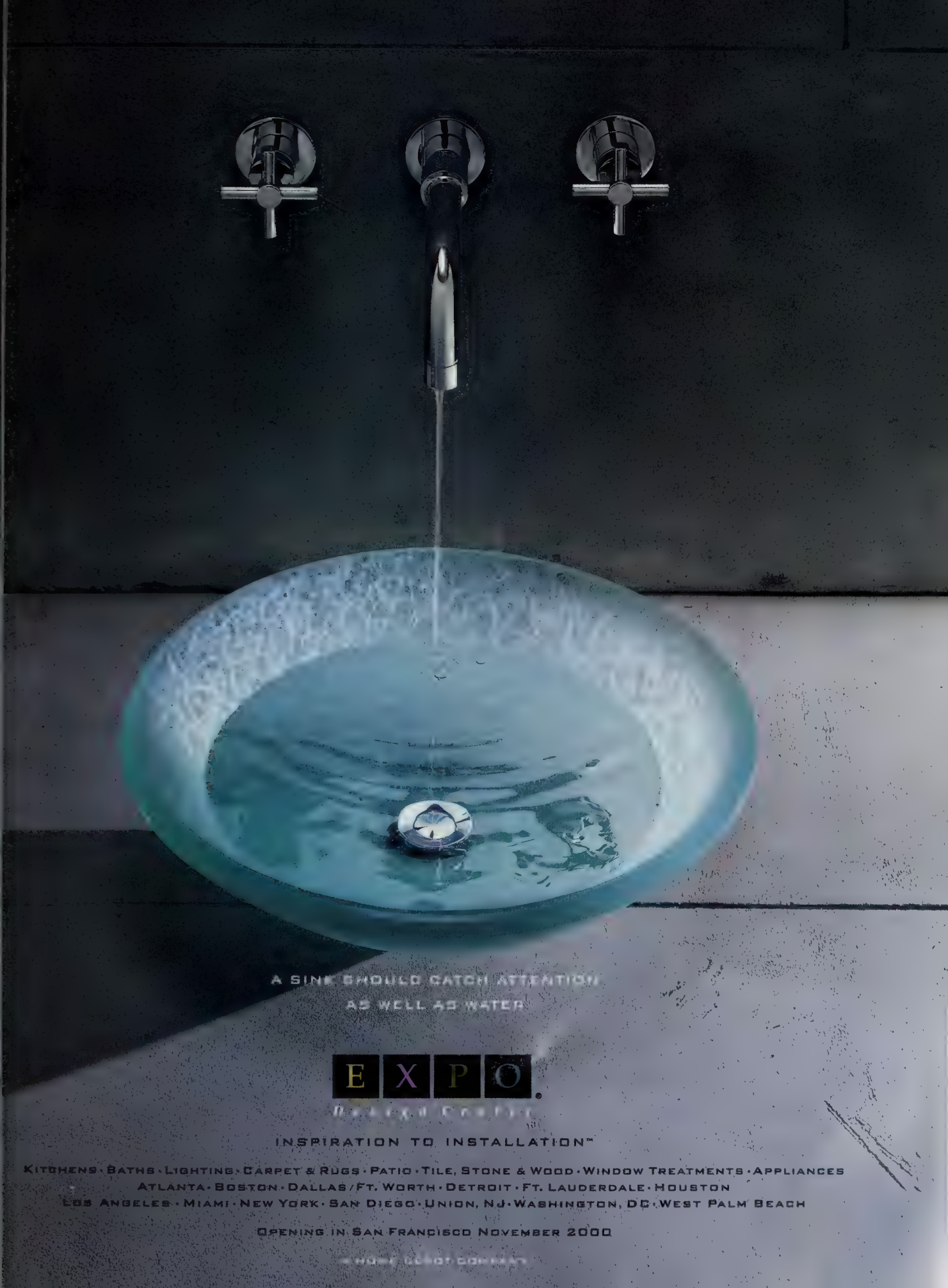
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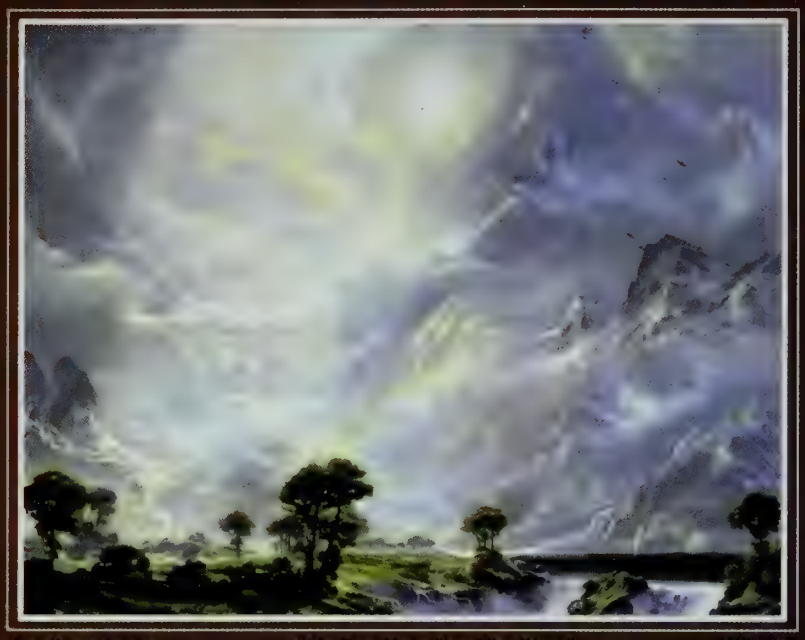

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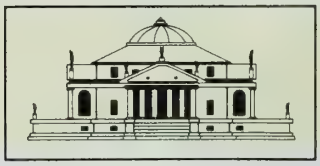

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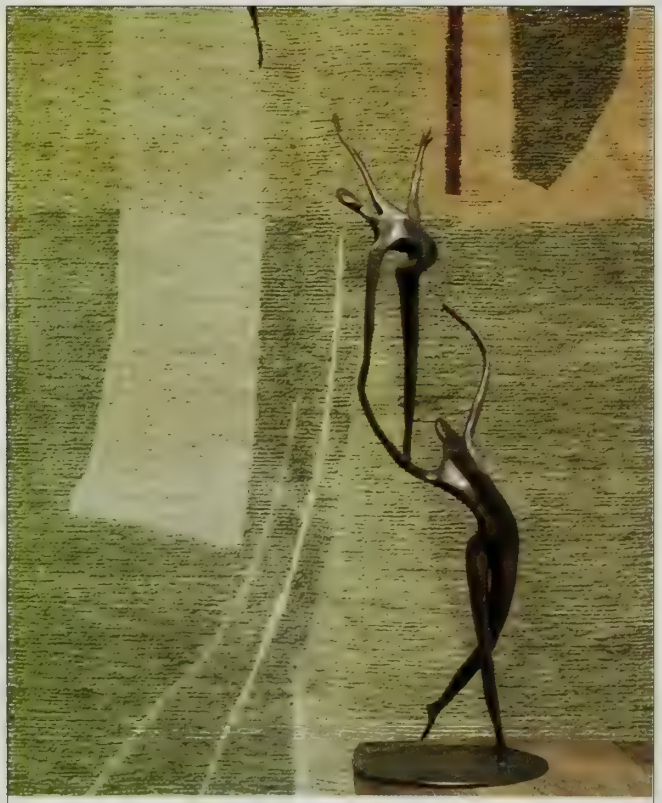

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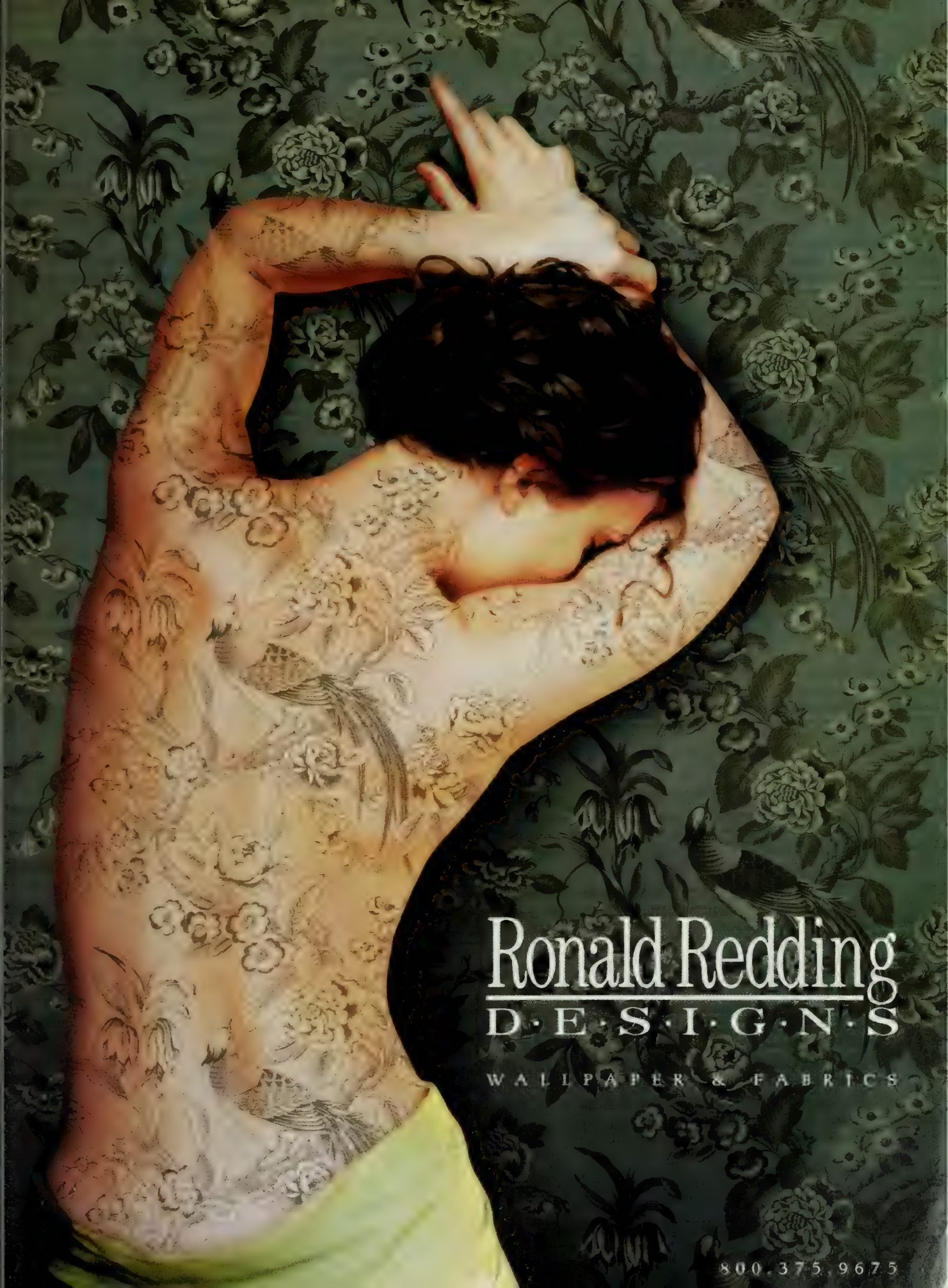
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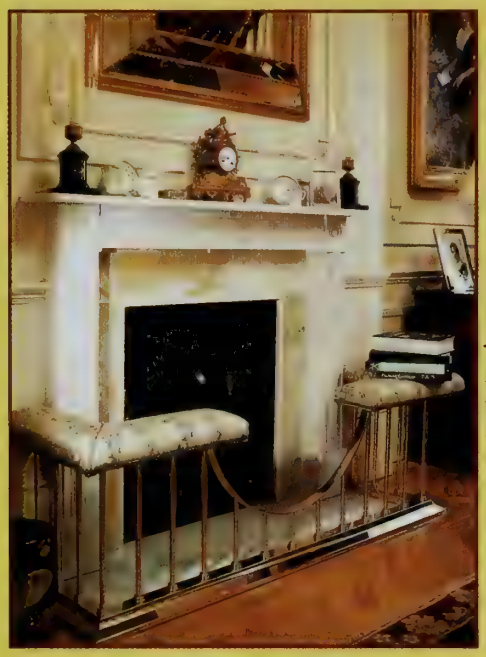

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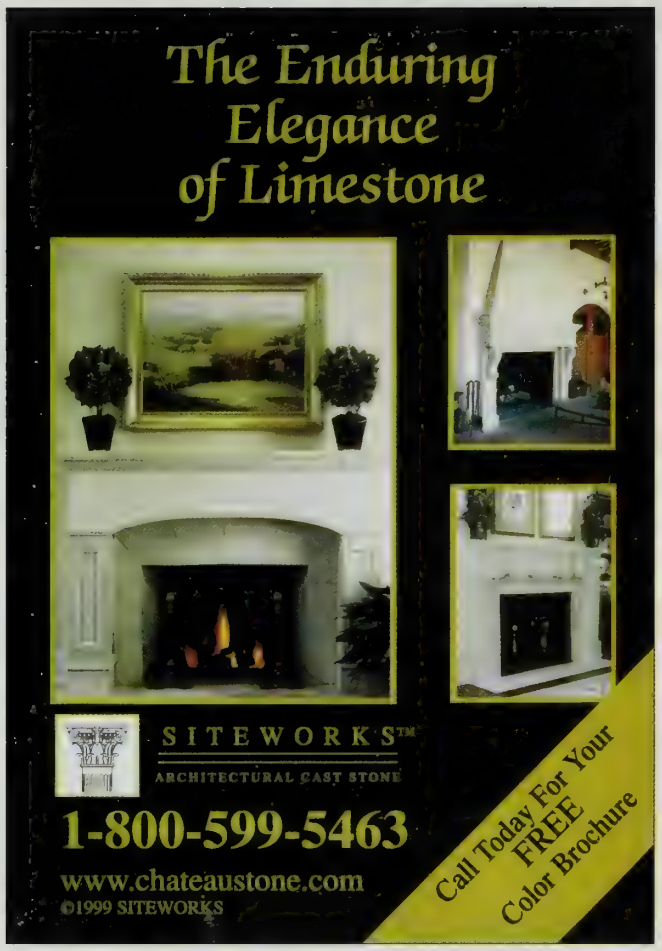

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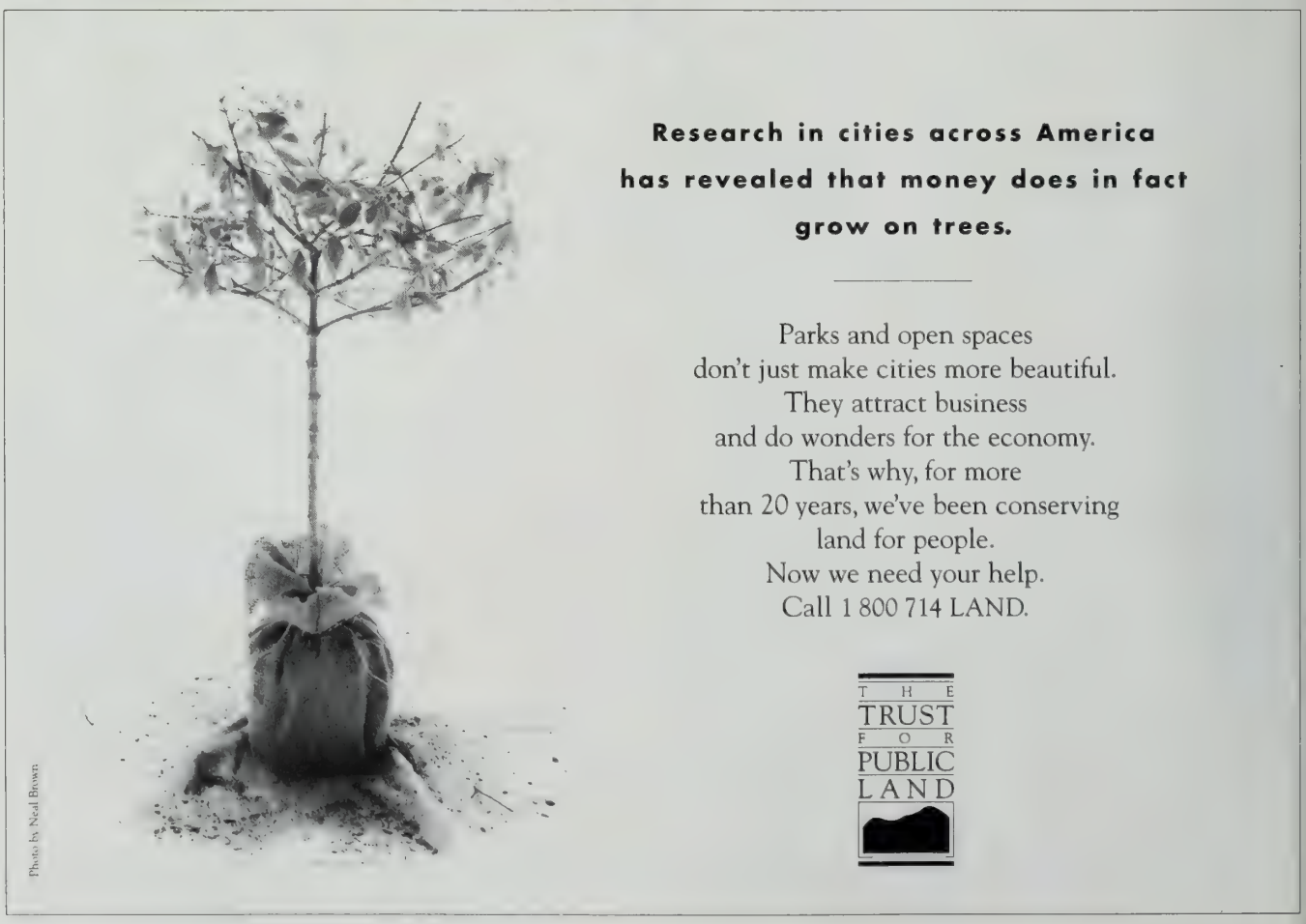
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continued from page 240

is the light. There's not a curtain or drape in it."

He fixed up the greenhouse on the grounds and installed a decorative pool and fountain. "I don't grow things—I hate growing things, in fact—but this is a kind of Zen chamber where people can sit and drink and listen to water gurgling."

The title of McMurtry's memoir—*Walter Benjamin at the Dairy Queen*—perfectly captures the anomaly of his surroundings. There is something hallucinatory about Archer City: Like the Great Nature Theatre of Oklahoma conjured up in Kafka's *Amerika* or the virtually infinite library described in Elias Canetti's *Auto-da-Fé*, it seems to exist more in the realm of literature than in reality. In the landscape of the town, with its corner filling stations, scrubby farms and lone oil wells standing out against the horizon, a bookshop where you can find a rare first edition of Cyril Connolly's *Enemies of Promise* or Evelyn Waugh's biography of Father Ronald Knox seems utterly incongruous. Yet there's something heroic about it; a hundred years from now the book town Larry McMurtry created on the Texas prairie will be a legend, as mythic in its own, quintessentially American way as Sylvia Beach's Shakespeare & Company was in the Paris of the twenties. "What I have in Archer City now is a kind of anthology of bookshops past," he concludes in his memoir. "Remnants of twenty-two bookshops now reside there, with, I hope, many more to come. I still believe that books are the fuel of genius. Leaving a million or so in Archer City is as good a legacy as I can think of for that region and indeed for the West."

McMurtry's residence is at once eclectic and possessed of a serene architectural unity. Like the land around it, the rooms are sparely furnished yet inviting. Bare wood floors give the house a rustic character. The front room is decorated with primitive oil paintings of lush nudes—"The claim is that they're from a bordello in Texas," McMurtry explains. In the entrance hall is a table made of bones and antlers; in one bedroom, a canopied Balinese bed. The living room, a long, high-ceilinged space with a grand piano by the window, is lined with books along one wall, as are the hallway and the grand staircase. There are books in every room—good books (an early novel of Susan Sontag's, a volume of essays by Lionel Trilling). There are even books in the bath—"the tag end of the lady travelers." The celebrated Freya Stark, author of *Baghdad Sketches* and *Winter in Arabia*, among many other classics, gets a shelf of her own. How does McMurtry know which books go in the house and which go in the stores? "I just know," he says.

Out back is the "book house," formerly the servants' quarters, now a two-story room with a catwalk and more floor-to-ceiling shelves. Scattered here and there among the books are bleached animal skulls—a rhino and two gorillas. They were from a bookseller, McMurtry explains, who obtained them from a professor of anatomy. "He wouldn't sell me the books unless I took the skulls too."

The nine-room ranch house where McMurtry lived as a young boy is substantial compared to the rough-hewn cabin his grandparents built when they first put down roots in Archer County toward the end of the nineteenth century—itself a step up from the tent that was their first home. McMurtry, his parents and his grandparents shared these quarters in the last years of the Depression. It's rare, in rootless America, to have lived in the same place all one's life, moving up in the world without moving out. "I've had the same mailbox for fifty-seven years," McMurtry says with evident pride. "I've been away, but I haven't been detached." In *Walter Benjamin at the Dairy Queen*, he calls Archer City "my Wessex."

The house on the prairie is only a mile from Route 281, which starts at the Mexican border and goes all the way to Canada. Sitting on his front porch as a child, McMurtry used to wonder where the road went. Sixty years later he's still trying to find out. Last summer he set out to drive "the big roads"—Route 35, Duluth to Laredo; Route 10, Jacksonville, Florida, to Santa Monica, California—the subject of his latest book, *Roads: Driving America's Great Highways*. In the spring he was off on a freighter to French Polynesia. But he always comes home to Archer City, to the clubhouse filled with books and the clear, pale light of big sky country. □

continued from page 268

FELICIANO

***Floral Shadow Boxes*, Sara Newenham, circa 1750. Lacquer, wood and shellwork; 19" x 15½". A pair of finely lacquered cases, decorated with gilded and japanned pagodas and landscapes, enclose shellwork botanical studies. Kentshire Galleries, New York.**

With animal motifs extending down the legs to hocks and hairy paw feet, these tables continued to exert a strong fascination. A century later the Irish writer J. Sheridan Le Fanu wrote in his novel *The Cock and Anchor*: "Two or three tables of various sizes of dark shining wood, with legs after the fashion of the nether limbs of hippogriffs and fauns, seemed about to walk from their places, and to stamp and claw at random about the floor."

Other types of mid-Georgian Irish furniture, such as card tables, silver tables and linen chests on stands, were carved with a wonderful variety of grotesque lions' masks, baskets of flowers, scallop shells, oak-leaved festoons, rosettes and tassels, often in relief on a ground incised with a trellis or diamond pattern. Chairs and settees appeared with shells on the backs and knees, the curved arms terminating in eagles' heads. Kneehole desks in several forms, tall case clocks, cabinets and bureau-bookcases topped with graceful swan-neck pediments were made in increasing numbers for the new and elaborately decorated town houses and country seats of the nobility and gentry. The quality of design in this furniture owed much to the free training that many of the craftsmen had received at the Dublin Society Drawing Schools.

Simpler types of furniture (such as mahogany tea tables, with little ornament but fluently shaped cabriole legs, and Windsor chairs made of yew wood with scooped seats of ash or elm showed few alterations in style fron their Queen Anne predecessors. Ova hunting tables also changed little in ei ther form or their dual function, fo dining and wakes (for which the coffi was laid on the middle of the table, sur rounded by food and drink).

In order to meet burgeoning de mand, the Dublin furniture trade ex panded considerably during these years but it was still small in comparisoı with London's. By the mid–eighteent century Dublin, with a population o roughly 150,000, was about a quarte the size of London, and the furnitur designed there began to be more heavi ly influenced by that in the larger city With the appearance of London pat tern books such as Thomas Chippen dale's *The Gentleman and Cabinet-Maker Director* in 1754 and Thomas Johnson' *One Hundred and Fifty New Designs* i 1761, the bold character and originalit of Irish furniture began to change. Gil mirrors now incorporated the full pan oply of newly fashionable Rococo orna ment: stalactites and stalagmites; squir

els perched on brackets; Chinese-style natched cottages nestled in scrolls.

English influence grew even stronger in the 1770s with the spread of Neoclassicism. William Moore, who had worked with Mayhew and Ince, one of the leading cabinetmaking firms in London, brought the company's sophisticated style of marquetry with large-scale "antique" motifs with him when he moved to Dublin around 1782 and opened a shop specializing in pier tables and commodes.

Much of the Regency furniture in Dublin was made by two competing firms, Gillington and Mack, Williams & Gibton, both working on Abbey Street and both greatly influenced by the de-

These tables displayed a range of ornament (grimacing animals, snakes eating their own tails) that was both bizarre and utterly original.

igns of George Smith, the London cabinetmaker whose pattern book, *A Collection of Designs for Household Furniture and Interior Decoration*, appeared in 1808.

Furniture designers from other parts of Europe contributed to changing styles as well. Around 1785 an Italian craftsman named Pietro Bossi was brought to Ireland by the duke of Leinster to work at Carton, his house in County Kildare. Bossi created tabletops and chimneypieces inlaid with a form of colored scagliola in the style of Robert Adam that became widely popular. Given to pride, he guarded the secret of his technique closely, refusing to tell his own son and whispering on his deathbed, "There is only one God and one Bossi."

Since the late 1980s, Irish Georgian furniture has experienced a surge in popularity and a resulting surge in prices. As a dealer in Dublin reports: "Ireland is booming, and Irish furniture is hot!" The only surprise in this development is that it has taken so long to happen. □

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Oldsmobile

continued from page 288

set," says the wife. The fifteen-foot wide porch is edged with a row of flute columns that not only encase the stee structural columns but also contain re tractable screens and hurricane shut ters. "It functions as an outdoor room, says the husband. Denning also likes th porch because it isn't air-conditioned "There are only fans and an awning," h points out. "It doesn't have that sealed in quality of so many houses."

As in Vizcaya, the dining room's opu lent fittings, which include a Russia chandelier and an assortment of Italia and Russian Neoclassical and Frenc Second Empire furnishings, are not ex actly what one expects at the beach "Some people want minimal," Dennin says. "Or is it ordinary? I'll get as com plicated as you'll let me. Our sense o informality comes from using furnitur in an engaging, simple way."

The designer applied the same prin ciple to the master bedroom, where carved mahogany four-poster dominate and robust hues of cobalt blue and apri cot on the bed fabrics and draperies pro vide accents for what Denning describe as an "intense" floral wallcovering.

Although the villa is not as compli cated as Vizcaya, it is easy to detec some similar proclivities, includin their vaunted "Americanness." Cliv

> "With water on both sides, we have a feeling of total privacy."

Aslet, the English art historian, nomi nates Vizcaya as the "single building that expresses "most thoroughly th attributes specific to the America country house" in the early twentiet century. The reason? The absence c a "uniform style," writes Aslet, and th "particular poetry" of diverse element brought together under one roof. Rob ert Denning has not only achieved thi he has gone one step further: "Thi house is very comfortable," he explain "Having people be impressed with house is not a compliment. You don want them to say, 'What a place!' Yo want them to sit down and enjoy it." □

TO *the* TRADE

RIGHT AT HOME

Because they're in a charming town house, you can see the antiques in beautiful settings, which gives you a good idea of how they might look in a client's house," **Mario Buatta** says of dealers **Clare White** and **Robin Miller**, who have a new space on Manhattan's Upper East Side.

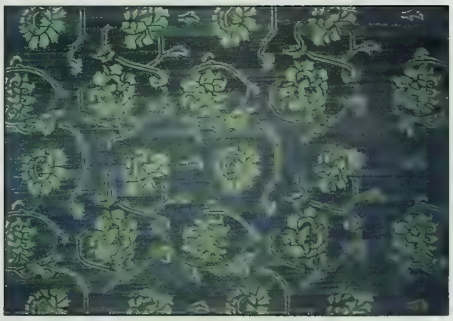
Miller began selling pieces from home ten years ago (AD at Large, Nov. 1994) and met White at a Christie's auction soon thereafter. The two have been friends ever since. Buatta (right, with a group of 18th- and 19th-century pieces) is a fan of their Baroque, Rococo and Neoclassical furniture and accessories. They also carry some late-18th- to early-19th-century English designs. Clare White & Robin Miller; 212/861-5379.

At Clare White & Robin Miller, a desk and a House of Jansen chinoiserie table

NEW YORK PAST AND PRESENT

Margaret Sobotka may be known for her antique flat-woven rugs, but that hasn't stopped her from adding a new line of dhurries to her New York shop, **The Rug Loft**.

"The collection is exciting because it gives us the opportunity to create designs, sizes and color choices that aren't always available in older rugs," Sobotka says. **David Easton** is one designer who enjoys the versatility of the new rugs, which are displayed together with antique dhurries (left)—a combination rarely possible with other carpets, Sobotka notes. All pieces



are made entirely of cotton and feature either traditional (above) or more geometric designs. The Rug Loft, 845 Lexington Ave., New York, NY 10021; 212/879-2663.

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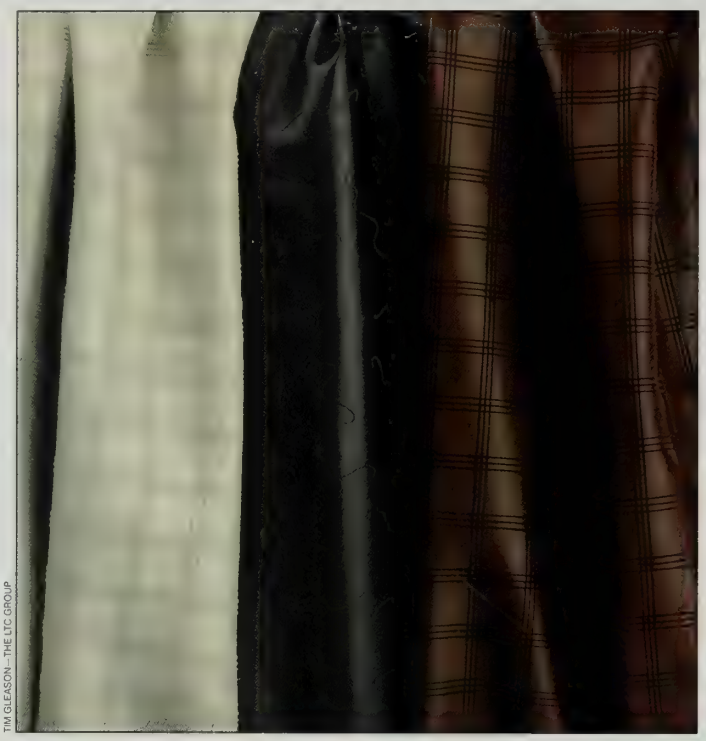
IN THE SHOWROOMS

By Jeffrey Simpson

J. Robert Scott

Under the guidance of Sally Sirkin Lewis, J. Robert Scott (310/680-4300), which opened a new Los Angeles showroom last year (To the Trade, June 1999), has two new variations on its line of butter-soft lambskin for upholstery, Superkidskin. Lewis, who once said, "I don't ever want to stop experimenting," has created *Tatters* and *Squiggles* (right). On both, suede designs are embossed from the back of the hide and pushed through the smooth leather surface, creating a raised pattern. A finish is then applied to the fabric to give it a shimmering effect. *Squiggles* has free-form lines scattered across the surface, while *Tatters*, a tattersall design, has grids of intersecting lines. They are available in ebony, jute, saddle and seal.



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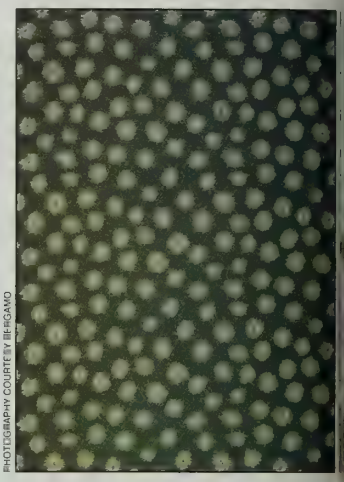

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COURTESY KRAVET

Kravet

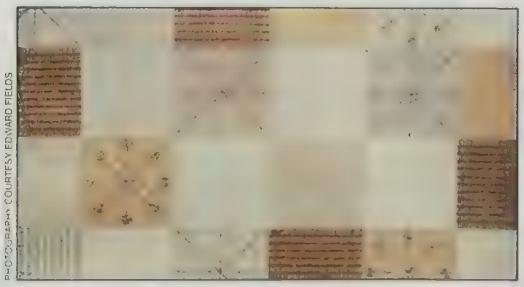
Alexa Hampton is continuing to design the collections initiated by her father, the late Mark Hampton, at Kravet (212/421-6363). One of her striking new offerings is reminiscent of Moorish tiles. Kravet has also produced a line in cooperation with the Museum of New Mexico, which includes a cotton-and-rayon weave (left) that recalls Native American imagery.

Bergamo

The Venetian firm Rubelli and the Nuremberg, Germany–based Sahco Hesslein are both represented by Bergamo (212/888-3333). *Tornabuoni*, from Rubelli's Manhattan Collection, is a silk-and-viscose-rayon blend with outlines of flowers in gold against a black background enlivened with painterly swipes of color. *Ellington* (above), also from Rubelli, is a silk-and-linen combination that has a pattern of stylized chrysanthemums and peonies in the manner of a kimono fabric. *Eukalyptus* (top), designed by Lori Weitzner for Sahco Hesslein as part of its Bloom Collection, is a silk-and-wool fabric with blooming flowers on a lavender background. □

Edward Fields

Raymond Loewy, the omnipresent modernist designer responsible for streamlined cars and trains, the Coke bottle and Bloomingdale's Third Avenue façade, created several rugs for Edward Fields Carpets (212/310-0400) in 1952. The company is now reissuing five of Loewy's designs, including *Picnic Blanket* (below left), which features a grid of squares, and *Infinite Star* (below), which has small white stars on a blue background.



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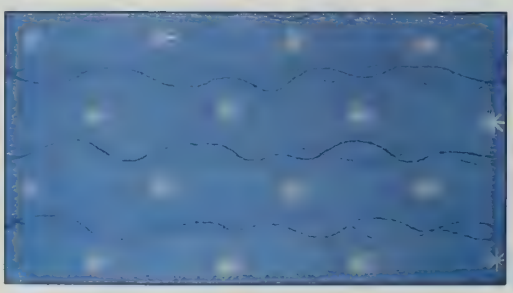

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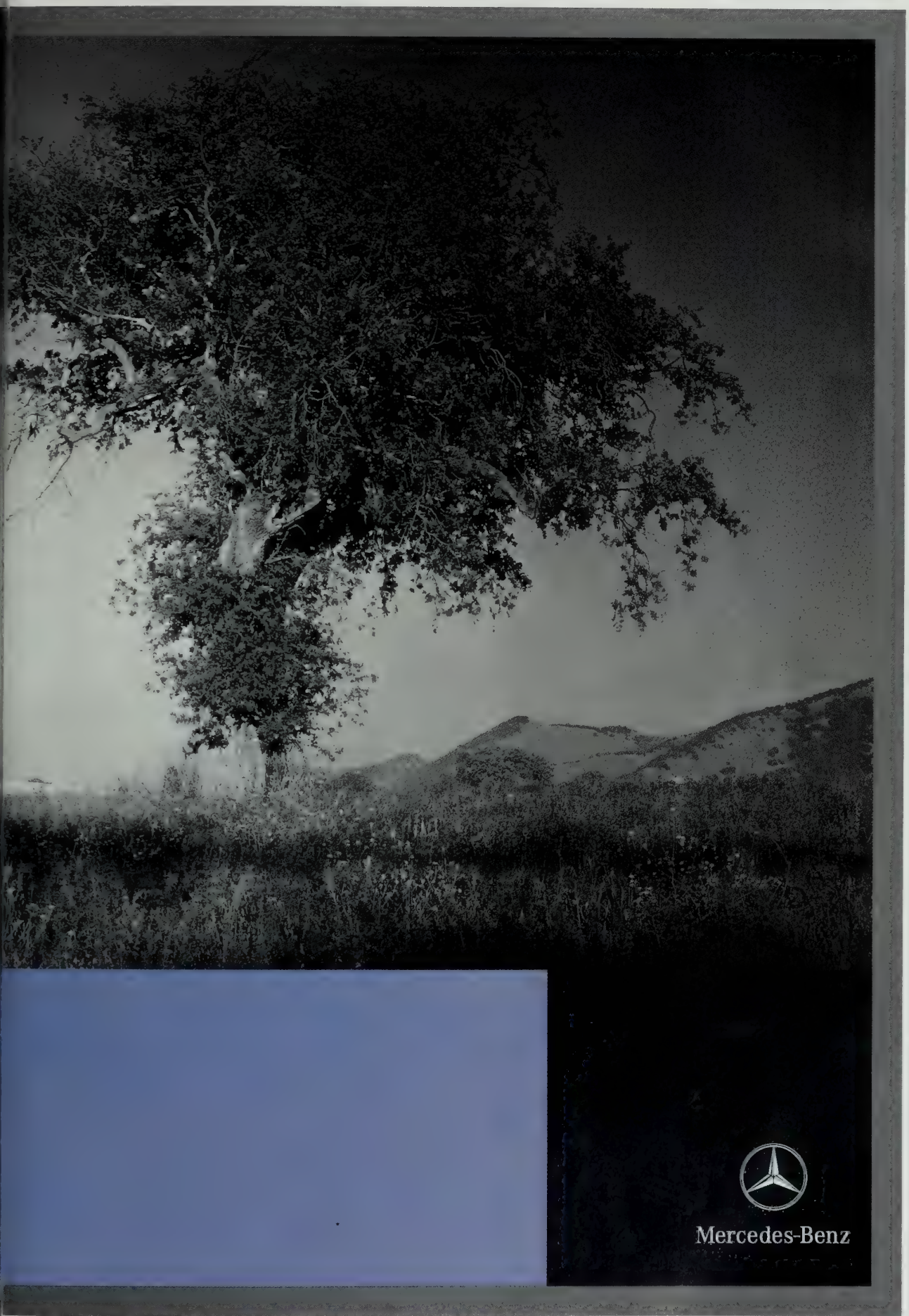

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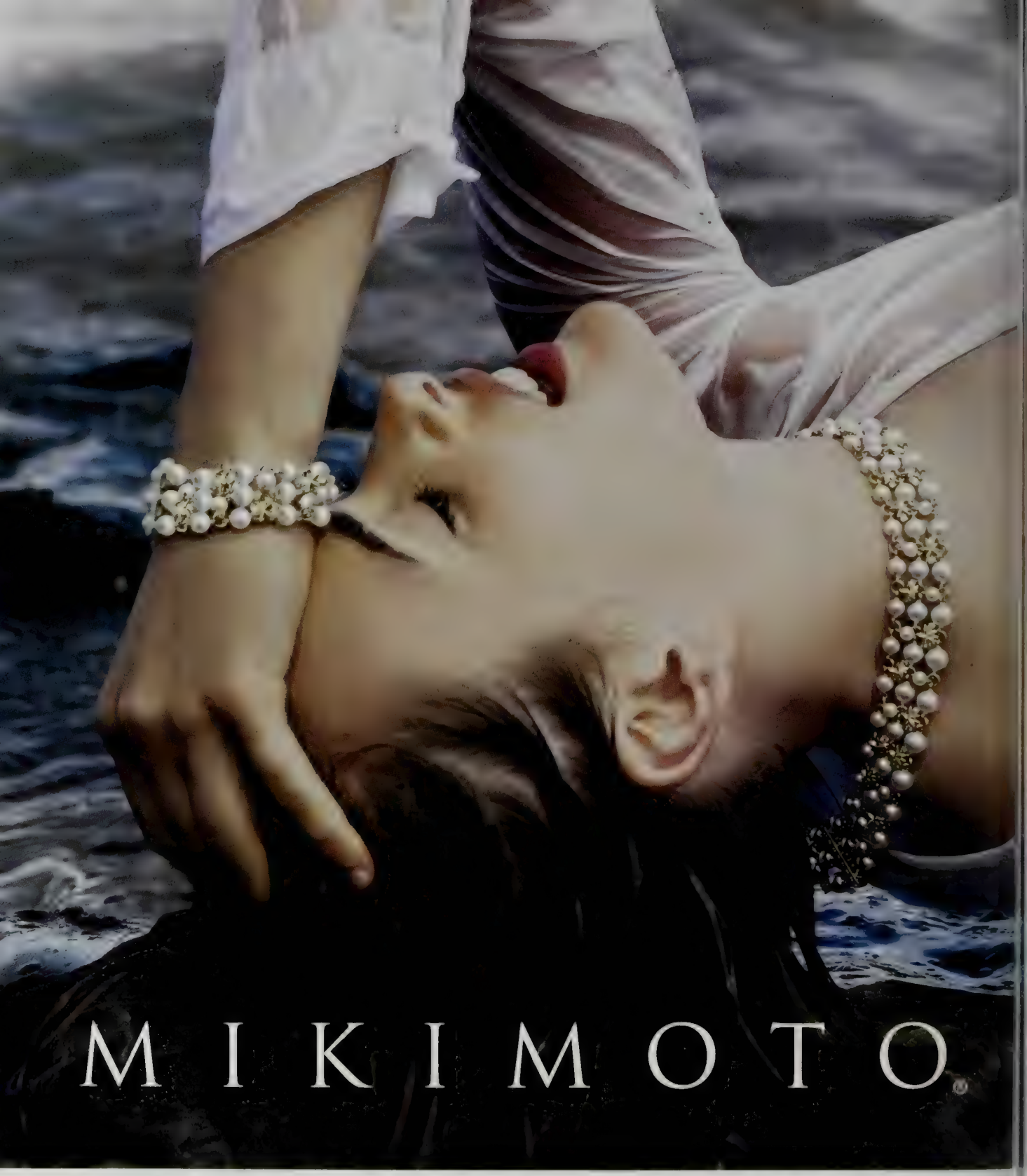

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NOVEMBER 2000

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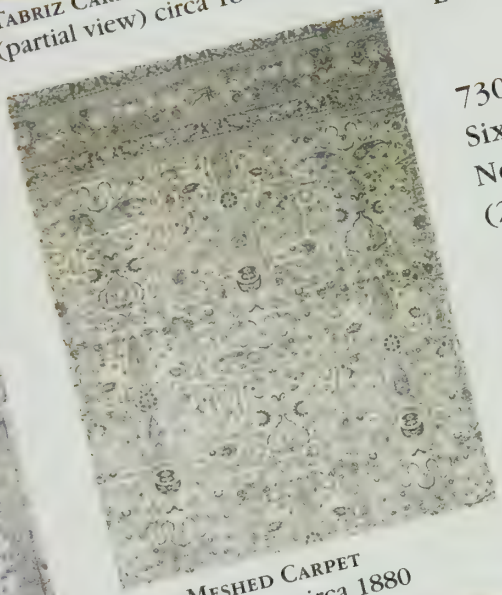
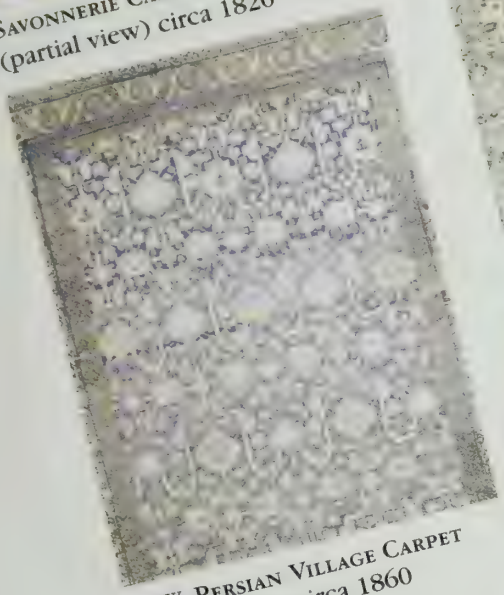
Tabriz Carpet
(partial view) circa 1860

Savonnerie Carpet
(partial view) circa 1820



Fine Meshed Carpet
(partial view) circa 1880



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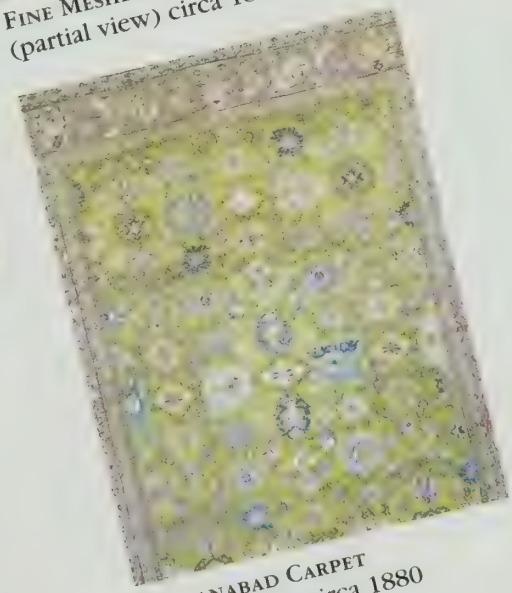
(partial view) circa 1860



Sultanabad Carpet
(partial view) circa 1880

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CONTRIBUTING PHOTOGRAPHERS:
Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri
ART AND ANTIQUES LIAISON: **Serena Barrow** (LONDON)

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"IT WAS A PLEASURE TO COME UPON THE MUTED ELEGANCE OF MATTHEW WHITE'S DESIGN."

August was a magnificent issue—primarily because of the abundance of oceanfront properties. These layouts are the ones that truly impress me.
JOHN NEUMANN
VALLEY CENTER, CALIFORNIA

Rosemarie Kanzler put her Villa Hinitsa ("Olympian Airs in Greece," August 2000) in the wrong country. The Peloponnese area of Greece is where our Greek ancestors started the revolt against the oppressive Ottoman Empire and restored Greek independence in 1821. The villa reflects little Greek spirit, décor or beauty.
EFTHIAMOS TROY-PREOVOLOS
SAN FRANCISCO, CALIFORNIA

Reading the August issue of *Architectural Digest* brought back pleasant memories of Asia. The articles and pictures are absolutely fabulous.
VIOLA EDWARDS
OVIEDO, FLORIDA

What a delightful surprise to read about Hawaiian quilts in your August issue (AD at Large). During my thirty-eight years in Hawaii, I was lucky enough to see scores of these remarkable works of art in eye-popping variety. The islands' heart-stopping beauty is the inspiration for these signature quilts—painstaking evocations of the flora and history of their beloved *aina* (land).
JUNE V. GIBSON
GAINESVILLE, FLORIDA

I enjoyed your August issue, with its excellent international perspective, especially "A Mustique Fantasy." The great house is the culmination of the exquisite work of gifted craftsmen using beautiful and traditional materials.
LYN MOSTYN
GUILDFORD, SURREY, ENGLAND

A hearty congratulations to your staff on the August issue, which was simply superb in every way. The selections proved unquestionably that even the most exotic architectural and decorative themes need not lack in good taste and charm. Although the Pangkor Laut resort in Malaysia is attractive and the houses in Ixtapa, Greece and Sardinia were certainly lovely, the one house that stands out as by far the most spectacularly beautiful is Serge Kauzoff's on Mustique ("A Mustique Fantasy").
ROGER OSBORNE
OJAI, CALIFORNIA

For the most part I enjoy your magazine, but this reader fails to see the relevance of your August issue. Kenya, Nepal, Cambodia, Rangoon, Malaysia! It read more like a travelogue than a design journal.
EDNA GOLDBERG
BEL AIR, MARYLAND

I just perused the September 2000 Interior Designers' Own Homes issue of *Architectural Digest*. After the nearly unbearable opulence throughout the magazine, it was a pleasure to come at last upon the muted elegance of Matthew White's design for his New York apartment. One is surprised by the tranquil serenity of Mr. White's restraint. It is a fitting finish for a spectacular issue.
GILBERT IRELAND
NEW YORK, NEW YORK

I am writing to commend you on the September issue. I learned so much and became quite inspired, particularly by designer Matthew White's work. His New York apartment is exquisite. I hope to see his designs and inventive vision in future issues.
JUDITH TEITELMAN
LOS ANGELES, CALIFORNIA

The September issue is an excellent one. My compliments on the continued quality of the magazine. I was especially intrigued by the article on Christopher Smallwood's apartment. His trick of displaying art by hanging it from brass chains and poles is terrific.
CRAIG PETER NADZIEJKA
AUSTIN, TEXAS

I pass Tim Corrigan's house (September) Los Tiempos on my daily walks. The sound of the fountain in his backyard is lovely and serene. Seeing the in-

continued on page 28

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continued from page 24

terior of this beautiful house was fun and interesting. I think Dorothy Chandler would approve of the changes made to her longtime residence.

KATHLEEN DICKINSON
LOS ANGELES, CALIFORNIA

In all the years I have read *Architectural Digest*, I have admired the photography and the imaginative designs. However, nothing ever hit a nerve like Durston Saylor's photograph of Geoffrey Bradfield's apartment on page 234 of the September issue. I was ready to move right in. The residence is as peaceful as a country brook, yet highly sophisticated.

GERSIL N. KAY
PHILADELPHIA, PENNSYLVANIA

As I was reading the feature on Geoffrey Bradfield's apartment, I became more and more bothered. I have never in my life read an article so full of pretentiousness. Thanks for the laugh. Your magazine is the best anyway.

GASPER MARSALA
BOSTON, MASSACHUSETTS

In looking at the new abode of Geoffrey Bradfield, I am wondering where anyone would find a place to relax. It's incredibly silver and white and everything nice, but where does one sit at the end of a day? I'm convinced he has a secret room that's cozy and comfy.

DIANE ROMBOUGH
TORONTO, ONTARIO, CANADA

Robert Couturier's home (September) is pleasant, but I wouldn't want to be seated on a sofa that had a pair of open scissors above it (page 249). John Cottrell's home is also pleasant, but the living room is one of the ugliest things he's ever done.

ROGERS MCALLISTER
TUSCALOOSA, ALABAMA

It has come to my attention that a project I worked on was featured in the June 2000 issue of *Architectural Digest* ("A Lake Superior Story"). I'm sure I would have heard about the article sooner, but not many people know me as "the eccentric woodworker from Munising." The article, written by the architect Margaret McCurry, leaves a lot to be desired. One would think an effort would be made to include the name of the person who did interior woodwork and helped bring the project to completion. There seems to be a constant clash between architects and builders. It's high time they got on the same page and worked together as a team.

ARMIN GOLLANNEK
MUNISING, MICHIGAN

"WHY CAN'T WE SEE WHAT THEY'VE DONE TO THE CHILDREN'S ROOMS?"

In your September issue, both Victoria Hagan and Joanne de Guardiola mention that they have twins. Why can't we see what they've done to the children's rooms? It's always nice to see the living and dining areas, but the children's areas are where most of us let our fantasies fly. Please give us mature audience features, but also show us more "kid" stuff.

DEBORAH WINDHAM
LONG BEACH, CALIFORNIA

I have long enjoyed *Architectural Digest*. I wish I could say which part of your magazine I like best, but I just love looking at the whole thing. I use the articles to create my own ideas and have had great successes. What I would really like to see, however, are some children's rooms.

OFILIA SCHAUER
EVERETT, WASHINGTON

I thoroughly enjoyed the September issue of *Architectural Digest*. It gave me many hours of pleasure. My favorite article was about the Hillwood Museum in Washington, D.C. (AD Travels).

CAROLYN HENGLEIN
BERLIN, MARYLAND

The editors invite your comments, suggestions and criticisms.
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KENNETH NOLAND

The worlds of design and travel converge in next month's special section on remarkable hotels, inns and lodges around the world. Our exclusive tour includes stops in new, or newly redesigned, destinations in Buenos Aires, Rome, Santa Fe, London, Wyoming, the Caribbean, Namibia, the Philippines and the English countryside. Remember to book your rooms early. The issue also features new projects by Robert Couturier in Los Angeles, David Easton in Mexico City, Arthur Erickson on Maui, Lake/Flato Architects in Texas and Scott Snyder in Palm Beach. In London we revisit Winfield House, which has been refreshed under the stewardship of Ambassador and Mrs. Philip Lader. Other December highlights include Joyce Carol Oates's piece on architecture and personal identity; Paris-based designer Serge Robin's shopping trip for art and antiques in Provence; and Secretary of the Smithsonian Institution Lawrence Small's collection of Amazonian tribal art.

Paige Rense
Editor-in-Chief

KEN NAHOUM

Susan Cheever is an *Architectural Digest* contributing writer. Her memoir *Note Found in a Bottle* was published last year by Simon & Schuster.

JILL KREMENTZ

Annette Tapert, the author of *The Power of Glamour*, is an *Architectural Digest* contributing writer.

DAVID O. MARLOW

Dena Kaye, a journalist and former travel correspondent for the *CBS Morning News*, is the author of *The Traveling Woman*. She has written for *Travel & Leisure*, *Vogue* and *Harper's Bazaar*.

RICHARD MANDELKORN

Paul Theroux is the author of *The Mosquito Coast*, *The Black House*, *My Secret History*, *Sir Vidia's Shadow* and *Fresh Air Fiend: Travel Writings*, which was published by Houghton Mifflin in May.

PETER BERG

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books, including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*

BILLY CUNNINGHAM

Nicholas von Hoffman is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

continued on page 36

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CONTRIBUTORS

continued from page 32

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is currently writing *Class Act: The Life of Leland Hayward.*

Irene Borger is the artist-in-residence at AIDS Project Los Angeles and the program director for the CalArts/Alpert Award in the Arts.

Christopher Finch is writing a book on the history of stock markets around the world, to be published by Abbeville Press, and a catalogue essay for a major retrospective of Pop art, to be mounted in Houston next year by the Menil Foundation.

Roland Flamini, a writer based in Washington, D.C., is the author of *Thalberg: The Last Tycoon and the World of MGM.* He is writing a biography of French diplomat Edmond Genet.

Paul Goldberger is the executive editor, architecture, of *Architectural Digest.*

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Carol Lutfy, an *Architectural Digest* contributing writer who specializes in the architecture and design of Asia, has written for *Time* and *The New York Times Magazine.*

Mitchell Owens, an *Architectural Digest* contributing writer, is currently working on a biography of Pauline de Rothschild for Clarkson Potter.

Jonathan Raban's books include *Passage to Juneau*, *Hunting Mister Heartbreak* and *Bad Land*, which won the 1996 National Book Critics Circle Award for nonfiction.

Nicholas Shrady lives in Barcelona. His book *Sacred Roads: Adventures from the Pilgrimage Trail* was published last year by HarperCollins.

Jeffrey Simpson, the antiques editor for *Architectural Digest*, is the author of *The Hudson River 1850–1918*, *American Elegy: A Family Memoir* and *Chautauqua: An American Utopia.*

Cynthia Zarin is a poet and critic. Her book for children, *Wallace Hoskins, the Boy Who Grew Down*, was published last September by DK Ink.

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PARISIAN REFINEMENT

"We speak the same language," **Juan Pablo Molyneux** says of Lyons-based **Charles Jouffre Tapissier**. "They're professional, and they really understand interior design and architecture." Molyneux (right, at the Paris location, Duchesse Brisée) uses the custom upholsterer for some of his most difficult projects. The designer recently commissioned a set of elaborately embroidered draperies and upholstery for some sofas.

"Our client base is very diverse," says Charles Jouffre, who has been in business since 1987. "We work with almost every style and period—from the 18th century right up to starkly modern looks." The company, which has seven locations—in France, New York, Morocco and, most recently, Dubai—acquired the well-known St.-Germain boutique Duchesse Brisée two years ago.

PHOTOGRAPHY VINCENT THIBERT

"The space has always had a beautiful image that was right in line with ours," Jouffre says. "It also allows us to have more of a presence in Paris." Duchesse Brisée, 14 rue des Saints-Pères, 75007 Paris; 33-1-40-15-91-37.

COURTESY RAINBOW FINE ART

BAUHAUS LOOKS FROM INDIA

In 1930 Maharaja Holkar Bahadur of Indore commissioned a vast Bauhaus-style palace for his young American bride, Nancy Ann Miller. The Manik Bagh residence took three years to complete and was designed by **Eckart Muthesius**, who enlisted the services of fellow European architects Marcel Breuer and Hans Luckardt to create most of the furniture.

After the maharaja's death in 1956, the palace was sealed, and it remained unopened until an Italian dealer purchased its contents 20 years later.

Gallery owners Frederic Fieux and Christian Boutonnet recently obtained a collection of chrome-plated metal and nickel silver furniture from the palace, including tubular-steel-and-leatherette armchairs by Luckhardt (left). The pieces are being offered from October 18 to December 3 at their New York location, **Rainbow Fine Art**, whose clients include **Lee Mindel**, of Shelton, Mindel.

"The collection is completely unusual," Fieux says. "All of the pieces were designed exclusively for the maharaja, so they've never before been viewed by the public and there are no reproductions," Fieux says. Rainbow Fine Art, 15 E. 82nd St., New York, NY 10028; 212/585-2587.

continued on page 49

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Infinite, most the people and things that inspire and embody passion. [illegible]
experiences that make [illegible] time. That heighten [illegible] And make you feel fully [illegible]

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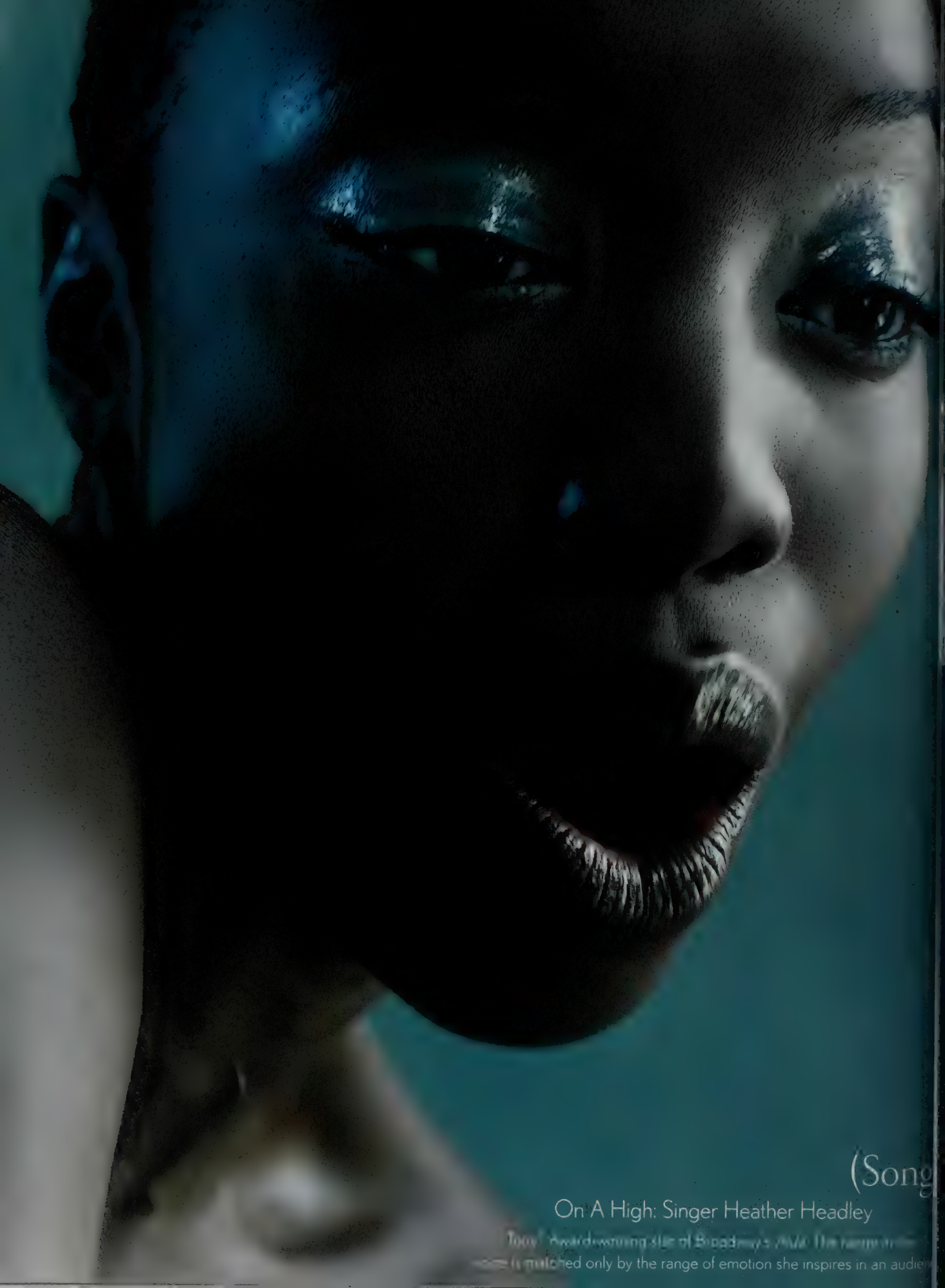

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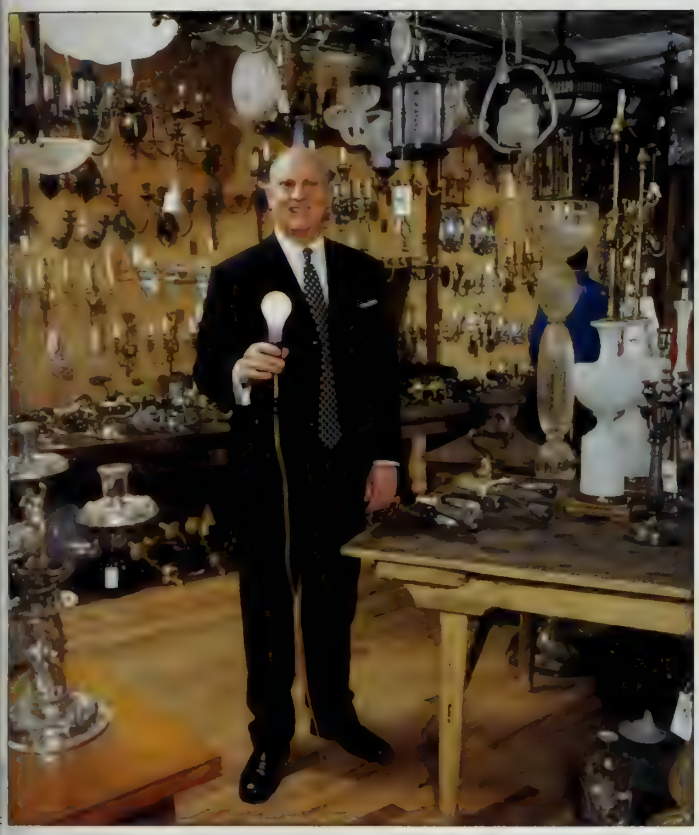

Harry Schnaper with Chameleon's inventory of antique fixtures

LIGHTING UP NEW YORK

Harry Schnaper may be a minimalist at heart, but when it comes to lighting, he enjoys the eclectic mix of antique fixtures found at New York's **Chameleon**. "I love period lighting because it makes the interior in which it's used feel that much more authentic," says Schnaper. "And Chameleon has such a great range of items—everything from Art Déco and Arts and Crafts fixtures to Murano glass pieces from the 1940s and 1950s."

Owners John Harvey and Robert Degiarde (grandson of Albert Nesle) opened their 800-square-foot SoHo space seven years ago. The shop originally carried lighting, furniture from the 1950s and some paintings. Due to space constraints, however, they decided to concentrate on chandeliers, sconces and table lamps, including those by E. F. Caldwell and the Sterling Bronze Company. Harvey and Degiarde are also in the process of launching another location, called **Sconce**, which will specialize in antique sconces as well as featuring a collection of reproduction pieces inspired by elegant looks from late-19th- and early-20th-century American and French lighting manufacturers.

"There aren't as many outlets for period sconces as there are for other types of lighting," Harvey says. "The business has just kind of developed based on what we like." Chameleon, 231 Lafayette St., New York, NY 10012; 212/343-9197.

ASIAN CELEBRATION

Three years ago a small group of London-based antiques dealers and auction houses established **Asian Art in London**, a weeklong tribute to the city's position as an international center for Asian art. Since then the event has grown to encompass over 50 participants, offering Chinese, Japanese, Indian, Southeast Asian, Himalayan, Korean and Islamic art, decorative objects and furniture through shows, auctions, museum exhibits and receptions.

This year the event takes place from November 9 to 17. Dealers and auction houses from Mayfair, St. James's, Kensington Church Street, Westbourne Grove, Belsize Park, Islington, Chelsea and Pimlico are presenting such ancient and contemporary items as a 19th-century three-case lacquered Japanese inro (far right), an early-Angkor-period deity head from Khmer and a recent painting by Vietnamese artist Bui Huu Hung, titled *Mandarin Woman* (below). The Victoria and Albert Museum is kicking off the event with a reception celebrating Asian culture. Asian Art in London, www.asianartinlondon.com; 44-20-7499-2215.

PHOTOGRAPHY COURTESY ASIAN ART IN LONDON

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LONDON REVAMPING

When **Jonathan Reed** first met the owners of **Plinth**, in Dorset, England, he knew they were no ordinary antiques dealers. "They don't operate as a typical gallery," says Reed (right, with a group of 19th-century carved carousel horses and a shoeshine chair by P.E.L.). "They mount unusual exhibitions that take a nontraditional approach to showing some incredibly strong pieces."

Tristram Latimer Sayer and his partners, David Grocott and Ian Lemon, are attempting to change the way people view furniture. Their latest show, "Autumn Exhibition," is scheduled for November 16–18 at the Elms Lesters Painting Rooms in Soho, a space primarily used for theatrical set design. Plinth has acquired such varied items as a 1930s wrought iron tractor chair, a Georgian library table in mahogany, a large Art Déco psychiatrist's chair and a George II girandole.

JAMES MORTIMER

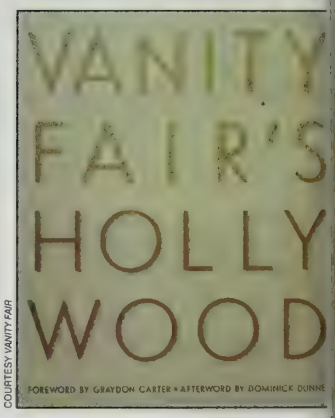
"So many antiques are presented in old, stuffy interiors," Latimer Sayer says. "We want to get away from that by mixing periods and styles so that the objects have to stand on their own. It's really a melting pot of ideas coming from many different directions."

"The display is everything in this case, but it's not merely decorative," Reed adds. "Plinth creates an extraordinary context that strengthens the individual piece and really lets it shine." Plinth, Muntin House, Queen St., Yetminster, Dorset DT9 6LL; 44-19-3587-2802.

HOORAY FOR HOLLYWOOD

For the first time in 18 years *Vanity Fair* has assembled a volume of memorable images from its pantheon of famous photography.

"I don't think there's ever been a book about Hollywood with such sweep, glamour or passion," says editor Graydon Carter. ***Vanity Fair's Hollywoo*** (Viking Studio, $60) features 292 photographs by Annie Leibovitz, Edward Steichen, Cecil Beaton, Helmut Newton, Bruc Weber and Herb Ritts, among many others.



COURTESY VANITY FAIR

BIEDERMEIER IN NEW YORK

Ritter Antik has some of the best-quality Biedermeier furniture around," **Anthony P. Browne** says of the New York dealer. "Their rare pieces are always in perfect condition and can easily become the crown jewel of any room." Owner Heinrich Leichter began collecting Biedermeier furniture as a hobby over 30 years ago in his native Germany and soon became a dealer in his spare time.

PHOTOGRAPHY COURTESY RITTER ANTIK

At Ritter Antik, a Neoclassical daybed and, above right, a Biedermeier settee

"The general taste was for heavily ornate styles like Baroque and Rococo," Leichter recalls. "Many thought it unwise for me to start selling the simpler look of Biedermeier, but I knew it had a promising future." Leichter's New York location carries Biedermeier and some Neoclassica pieces, mainly from Germany and Austria. Ritter Antik, 35 E. 10th St., New York, NY 10003; 212/673-2213.

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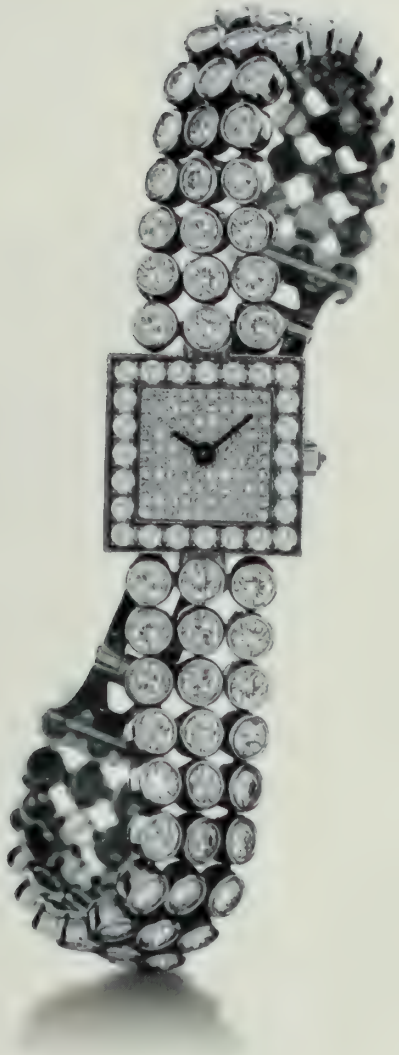

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ENGLISH SENSIBILITY

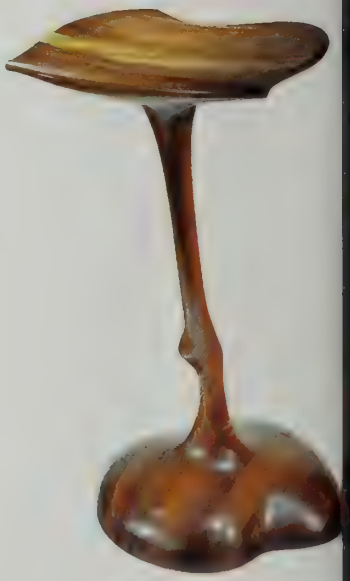
Professional shopper **Caroline de Cabarrus** has made a career out of hunting down some of the rarest items in England for a list of clients that includes **Edward Bulmer**, who restored Robert Adam's Home House in London, designer **Eugenie Van Harinxa** and art dealer **Christopher Wood**. One of her favorite sources is in an out-of-the-way medieval tithe barn in rural Oxfordshire. The **Country Seat** carries furniture and art from the 17th through the 20th centuries.

PHOTOGRAPHY JAMES MORTIMER

At the Country Seat, a ca. 1685 Carolean armchair, an Eames chair and a Panton wire stool

"I regularly visit the Country Seat when I'm searching for specific pieces," says de Cabarrus (top, with a 1920s English art-pottery vase). "I'm usually looking for a number of items from different periods, so one location that offers quality furniture and objects from four centuries obviously saves me time." On her last visit de Cabarrus found a pair of Regency Gillows chairs, a Gothic Revival table and a 1950s sideboard. She organizes shopping excursions that range from a quick trip to London to several days in the West Country. "The trips are tailor-made for individual clients or small groups," de Cabarrus adds. The Country Seat, Huntercombe Manor Barn, Oxfordshire RG9 5RY; 44-14-9164-13-

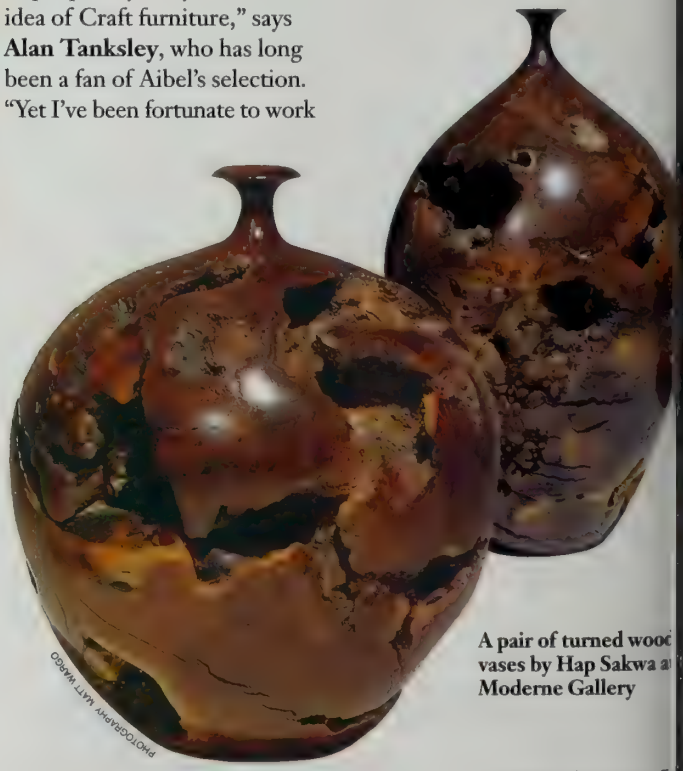
Right, Wendell Castle's dictionary stand at Moderne Gallery



AMERICAN TRADITION

"I've always been tremendously excited by the energy of design," says gallery owner Robert Aibel. "I look for artists who have had a commitment to innovation and change." For years Aibel's Philadelphia space, **Moderne Gallery**, has specialized in French Art Déco furniture. Recently, however, the former professor and filmmaker decided to devote room to mid-century designers who represent the continuation of the American Craft Movement.

His gallery now carries pieces by George Nakashima, Wendell Castle, Wharton Esherick, Sam Maloof, Hap Sakwa and McIntyre and Hartshaw. "A lot of people shy away from the idea of Craft furniture," says **Alan Tanksley**, who has long been a fan of Aibel's selection. "Yet I've been fortunate to work with clients who have a developed interest, so they're already open to the idea of the unusual. And Bob really offers the best of the best. He concentrates on disparate areas and quality craftsmanship." Moderne Gallery, 111 N. Third St., Philadelphia, PA 19106; 215/923-8536.



PHOTOGRAPHY MATT WARGO

A pair of turned wood vases by Hap Sakwa at Moderne Gallery

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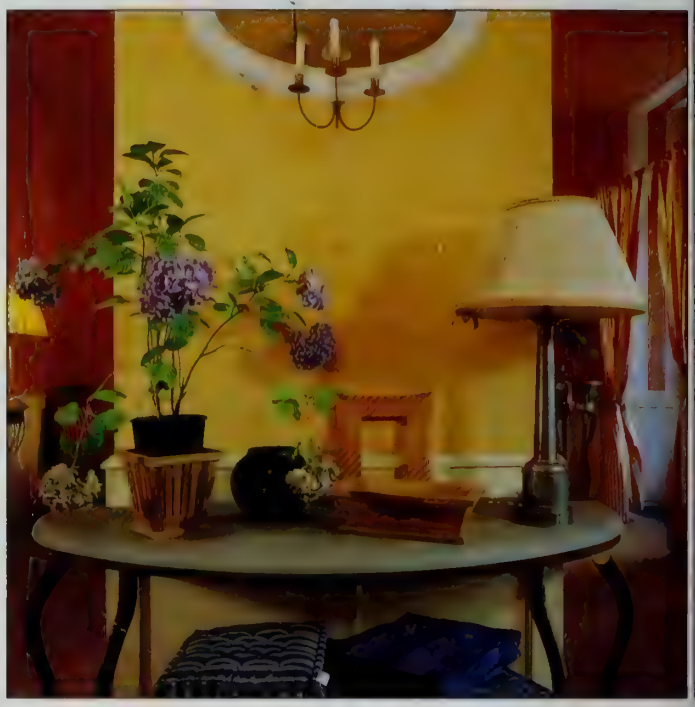
TUSCAN STYLE IN MILAN



Three years ago architect Piero Castellini (above) and his cousin, fabric specialist Emanuele Castellini, decided to bring the best of the Tuscan countryside to the city. They opened **C&C**, a furniture and textile shop located in the heart of Milan that has become a favorite source for many designers, including **Piero Pinto**.

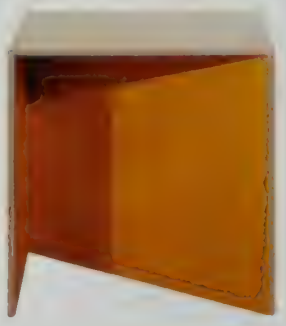
"We come from a family tradition of warm provincial style and Mediterranean architecture," says Emanuele Castellini. "We've developed our taste with regard to the elements of our past as well as to the sophistication of Milan." C&C makes custom bed linens, tablecloths and draperies. They work with double-width yarn-dyed fabrics and jacquards in cotton and cotton-and-silk blends. The shop offers both antique and custom-made contemporary furniture in wood, iron, linen and leather.

"Color is one of the most important ingredients," notes Emanuele Castellini. "While many of the shapes we have are simple and clean, rich colors add a sense of flavor." The two recently opened a new space in Ferno. C&C, 50 Via della Spiga, 20121 Milan; 39-02-78-02-57.

FLORIDA MINIMALISM

New York–based gallery owner Will Ameringer, of **Ameringer/Howard**, known for his collection of postwar American color field paintings, has long been a fan of what he likes to call "artists' furniture."

"There's a great 20th-century tradition of detail-oriented, minimalist furniture design," he says. "**Donald Judd** is part of that tradition." When he opened his Boca Raton, Florida, space about a year ago, Ameringer began showing some of Judd's painted aluminum and wood furniture, including a series of plywood stools and chairs (below and left). They're displayed with the paintings for a delightful aesthetic. "They really sing together," he says. Ameringer/Howard, 608 Banyan Trail, Boca Raton, FL 33431; 561/994-0504.



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MANHATTAN TRANSFER

PHOTOGRAPHY PETER MAUSSIESTO

"We wanted to create a spacious, dramatic setting," **Henry Myerberg**, of Helfand Myerberg Guggenheimer Architects, says of the new space he designed for **Delorenzo Gallery**. "But we also wanted the environment to be very inviting and to have a sense of rhythm."

Owner Anthony Delorenzo decided to move his business to a larger, two-story building next door to his original Madison Avenue location in order to expand his well-known selection of Art Déco furniture, which includes an upholstered settee and matching armchairs by Jacques-Emile Ruhlmann (left).

"Designing a gallery is a lot like designing a theater or museum," Myerberg says. "It's a matter of function, yet it's also a matter of emotion. People should be able to have a tangible experience with the space—one in which they can feel comfortable to explore and learn." Delorenzo Gallery, 956 Madison Ave., New York, NY 10021; 212/249-7575.

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today's WALL S

DOWJONES VOL. CCXXXIII ★★★

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MILAN'S TAPESTRY TROVE

Because my interests are in textile art, I'll carry anything from very minimalist tribal rugs to extravagant Renaissance tapestries and Art Déco fabrics," says gallery owner **Alberto Levi**, whose space attracts **Peter Marino**, among other designers. From November 10 to December 23 the Milan gallery is showing a collection of antiques in an exhibition titled "Splendors: European Tapestries and Textiles of the Second Millennium." Highlights are an early-19th-century French velvet panel (right), 18th-century Italian copper engravings and a 14th-century Spanish tapestry fragment. Alberto Levi Gallery, 24 Via San Maurilio, 20123 Milan; 39-02-89-01-15-53.

TIM GLEASON THE LTC GROUP

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RUSSIAN GEMS

St. Petersburg's State Hermitage Museum is heading to London for a show to inaugurate the **Hermitage Rooms at Somerset House**, a permanent space designed after the Winter Palace. "Treasures of Catherine the Great," running from November 25 to September of next year, features Russian art and antiques, including a late-18th-century Tula casket (above). Somerset House, South Building, Strand, London WC2R 1LA; 44-20-7845-4631.

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ANTIQUES IN DALLAS

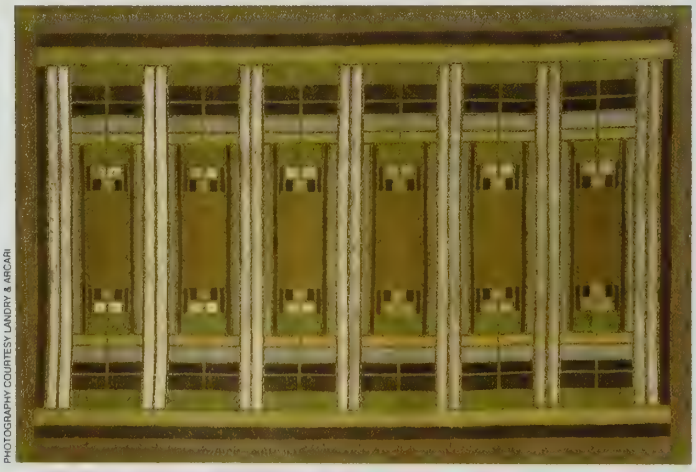
"I think it's going to be a great addition to Dallas," **Mario Buatta** says of the International Fine Arts Exposition's move to the Southwest. The inaugural **Dallas International Art & Antique Fair** takes place November 3–8 in a 55,000-square-foot tent in the city's International Pavilion. Approximately 70 dealers will be present to showcase everything from 15th-century artwork to a table by Diego Giacometti. Buatta is cochairing the event with local arts patron Nancy Hamon. Dallas International Art & Antique Fair; 214/468-9030.

At the Dallas International Art & Antique Fair, a table by Diego Giacometti, below

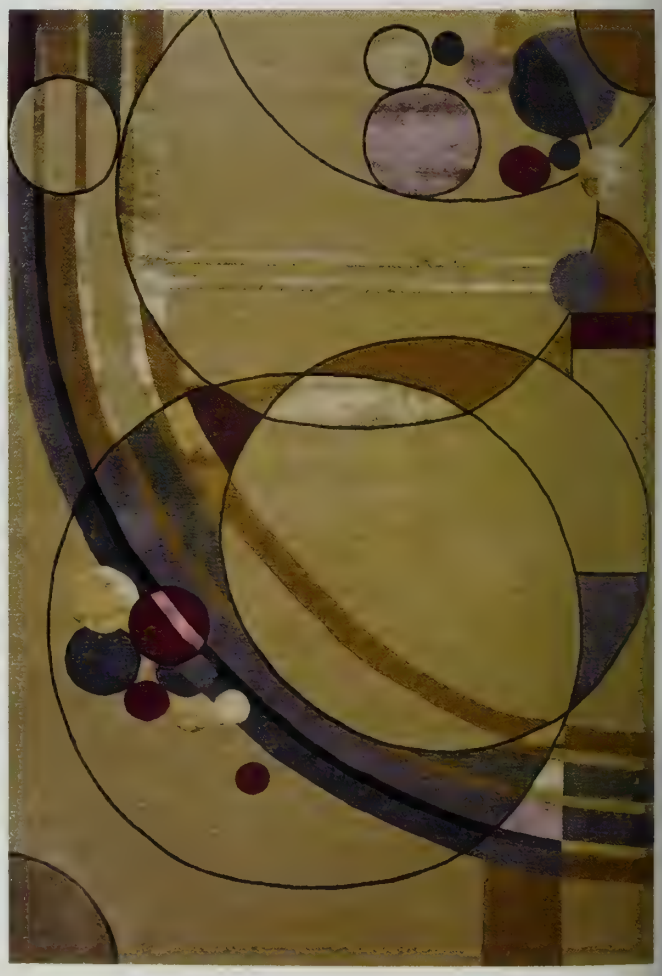
PHOTOGRAPHY COURTESY DALLAS INTERNATIONAL ART & ANTIQUE FAIR

Above, a rare 18th-century planetarium by George Adams, Jr., at the Dallas fair

THE WRIGHT FLOOR PLAN



PHOTOGRAPHY COURTESY LANDRY & ARCARI



"There's definitely a resurgence of more contemporary carpets," says Gerry Arcari, whose Salem, Massachusetts, shop is one of two exclusive New England dealers for the new collection of Frank Lloyd Wright rugs manufactured by Costikyan Carpets. **Landry & Arcari**, which draws architects who include **John S. MacDonald**, of Morehouse MacDonald and Associates, is located in a Victorian house and carries antique Oriental rugs, Aubussons, hand-woven Tibetan carpets and some boldly colored geometric patterns. The Frank Lloyd Wright designs were chosen from original archival stained-glass renderings and from drawings intended for rugs. Particular highlights are the Liberty Balloons wool-and-silk rug (right) and the Oak Park Skylight (above), also in wool and silk. Landry & Arcari, 3 Pleasant St., Salem, MA 01970; 978/744-5909. □

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JONATHAN RABAN
THE UNSETTLING OF SEATTLE

In a few weeks' time I shall have lived in Seattle for ten years—long nough to qualify as a near-ative of a city where every-ne comes from somewhere lse. I haven't yet found my eet here, and maybe never ill, for the social ground of Seattle is as inherently unsta-le as its endlessly shifting narine light and weather. Ten years is an uncomfort-bly long time to be a visitor, ut it is a curiously ingrained Seattle habit of mind to hink of oneself as a stranger in town—and perhaps that very sense of estrangement is itself a sign that one has well and truly settled in.

In *The American Scene* (1907), Henry James paid the city a handsome compliment. Disparaging the natural advantages of New York ("the terrible town"), he listed in order six cities of the world that were "the real flowers of geography": Seattle comes in at number four, behind Naples, Cape Town and Sydney but ahead of San Francisco and Rio de Janeiro. On the day in late April 1905 when James came here (by rail from Portland, Oregon) to deliver a lecture, Mount Rainier must have been "out," as we say, and the razor-edged snowcaps of the Olympics must have scratched the faultless Prussian blue of the sky. Despite unkind rumors to the contrary, such days do sometimes happen here.

Jonathan Raban, who won a 1996 National Book Critics Circle Award for *Bad Land*, sets sail in Seattle's Elliott Bay. His most recent book is *Passage to Juneau*.

Seattle's new money has made it, I suspect, a more interesting place to live than it has ever been before.

Yet the natural features that make Seattle a real flower of geography—its enveloping mountain ranges, its deep hook-shaped bay, its Tuscan-style hills, its internal lakes and offshore suburban islands—also serve to break it apart, to put its citizens at cold arm's length from one another. At the last official count there were 161 bridges in the city. Any place needing that many bridges to keep its separate quarters in communication with each other is surely suffering from a chronic sense of isolation and dislocation. We have lifting bridges, swinging bridges, floating bridges; bridges to span the I-5 Freeway, which rudely bisects the city north to south; bridges to straddle the mile-and-a-half-wide gulf of Lake Washington; bridges to overarch yet more bridges. We have a bridge that goes nowhere, abruptly stopping in mid-span above the marshy wetland at the south of Union Bay. This long unfinished bridge, reaching bravely out but failing to connect with anything at all, has taken on the air of a venerable civic sculpture. One might title it, simply, *Seattle*.

The grandest bridge is still the seventy-five-year-old one that carries Highway 99, Aurora Avenue, over the Ship Canal from high on Queen Anne Hill to high on Phinney Ridge. This is the bridge the jumpers use. Its lamp standards are pasted with *Don't Do It!* notices put up by the Samaritans, but the jumpers go on jumping (nine people killed themselves from here in 1995). They die instantly: When you hit the canal from a fall of one hundred and eighty feet, the water is as unyielding as con-

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crete. It may be that some jumpers cherish the irony of employing a bridge to make the ultimate act of disconnection. It would be an interesting thought to carry with you on the way down.

Until quite recently, Seattle's most vexing disconnection was the city's isolation from the rest of the world. I know many people of roughly my own age and temperament who grew up here, then escaped at the first possible opportunity. Life in Seattle was dim, dull, wet, constrained. My coevals felt that they were in a state of Siberian provincial exile from the big bright city of adolescent daydreams. They fled Seattle for the intellectual glamour of the East Coast, or for the sybaritic promise of Haight-Ashbury or Venice Beach. What is strange is how many of them came back, in their forties, drawn by the same physical geography that charmed Henry James. Remembered from a high-rise condo in New York or a traffic-choked exit ramp in Los Angeles, the mountains and water of Seattle have the power to hex the Seattle-born and drag them reluctantly home.

Last year an Italian journalist, out here on a five-day visit, came up with a happy insight. A friend in Milan had strongly advised her to cut Seattle from her American itinerary because, despite all the hype in the Italian press, Seattle was "boring and provincial," and not worth the considerable effort involved in getting there. Livia came anyway. On the road to the airport when her five days were up, she remarked, "I don't think Seattle is 'provincial' at all. I think it's a frontier town."

She was right, I think. Frontier towns were communities of strangers, each of whom was there to make a killing and move on. They attracted the footloose and the loners, the mobile hunter-gatherers rather than the stolid farmers and settlers. Seattle has a long history (long for the West, at least) of being just such a town. First, people came here to make a killing out of timber, then out of Alaskan gold, then out of the bonanza salmon fisheries, then out of the aircraft industry in the 1940s, then out of software and stock options in the 1980s. Now it's dot-commerce that is pulling in young hopefuls by the planeload, all trying to get a piece of the action in a dizzy Internet start-up. Most of them here today will be gone tomorrow. As soon as the company downsizes, or the options vest, they'll take wing again and head, on their Seattle money, for one of the warm and fashionable Santas—Barbara, Monica, Cruz or Fe.

With half its population on the hop like this, Seattle's social life is predictably threadbare. People meet more often for coffee than for dinner, and, except when funds are being raised, the Seattle dinner party is a rare and often burdensome occasion, with invitations sent out weeks in advance to guests who have little more in common than their zip codes. In such random and heterogeneous company, the regular standbys of the metropolitan table (national politics, new books and plays, salacious gossip) are of little use. Conversation, or serial monologue, tends to veer between the relentlessly personal and the relentlessly careerist. In this early-rising city, the yawning is likely to begin promptly at 9:15 P.M. That's my experience, anyway—though I still fantasize that sometime in my eleventh year in Seattle I may be admitted to some elusive social circle where the animated talk flows with the wine into the small hours.

* * *

On its bad days, or mine, Seattle can seem like the world's capital of transience and deracination, a city run on the lines of a giant, well-appointed, impersonal Inter-Continental hotel. On good days, though, the view is rather different. Not only are the Seattle-born returning here, but the richest of the new rich are showing an encouraging tendency to stay on into their (ridiculously youthful) retirement years. The compulsive fly-by-nights are the kids who make a quick million, then vamoose, but people who can count their millions in the tens and hundreds are inclined to dig in here for life. The appeal of the city as a flower of geography is a large factor, for them as for me. (In what other major U.S. conurbation can one keep a boat at the bottom of the street and be within comfortable sailing distance of anchorages shared only with bald eagles and black bears?)

Also, Seattle is small enough to be a pond in which a single multimillionaire can still make a big splash. With their new businesses and foundations, the retired cybercrats (most of them from Microsoft) are now pumping a lot of their money back into the city to which they came as poor strangers just ten or fifteen years ago. They build sports arenas and museums, put computers into local schools, rehabilitate old theaters, donate baby blankets to Seattle newborns and fund a spreading galaxy of social and educational nonprofit organizations. Downtown Seattle is littered, or decorated, with the hobbyhorse projects of the new rich, from Ida Cole's Paramount Theater to Paul Allen's Experience Music Project, the looping, curvilinear, multicolored guitaristic fun-palace designed by Frank Gehry. EMP recently emerged from its chrysalis of tarps and scaffolding beside the Space Needle to amuse, amaze and divide the city into two camps. I belong to one, my seven-year-old daughter to the other.

Meanwhile the impoverished filmmakers, festival organizers, arts groups and other professional mendicants run around Seattle with their begging bowls, in search of dollops of software or Internet money. This has become a city where it's easy to think of $100,000 as a sum that you might very likely find with the fluff at the bottom of a rich man's pocket, and which he'd be only too glad to be rid of.

* * *

Recently two friends and I spent a day cruising round the shores of Lake Washington in a small motorboat—a trip I hadn't made in five years. More had changed since my last visit than I could possibly have anticipated. Then, the modest summer cabins of the old Seattle families were still dotted along the eastern shore between the rising French châteaus, Elizabethan English manor houses and Roman palazzi. Now you can count the surviving cabins on the fingers of one hand. Shoehorned into their small lots, all house and no garden, are the lavishly balconied, squil-

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rs. Baccarat. Bowl, Alessi. Available at www.eLUXURY.com

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B) BILLY THE INTERN'S LUCKY DAY

C) THE LATEST FROM LA PERLA

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fee cups, Bavero. Desk set, Pineider. Available at www.eLUXURY.com

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lion-bedroomed, multiroofed waterfront homes of the cybercrats. Where rickety staircases used to zigzag down the wooded cliff between Kirkland and Medina, twin funicular elevators (one for goods, one for people) now connect each house with the road on the summit of the bluff.

The houses come in every style, from retro-Euro (designed, it would seem, from vacation postcards or the picturesque labels on *grand cru* wine bottles) to exoskeleton postmodern. Though most of them do share a common taste for the muted, rainy colors of the Pacific Northwest—for shades of gray, brown, buff and stone, with trimmings of inky conifer green. From their front decks extend long private floats, in expectation of a busy waterborne social life. Broward and Chris-Craft motor cruisers hang aloft in hydraulic boat-hoists; Beaver seaplanes sit on the water, tethered to the docks by their floats.

This is how 1990s money looks—and by the standards of earlier generations of new wealth, these houses are not half as immodest as one might expect. They have a certain shrugging cool. Some even appear bashful about their own windfall affluence. I thought of Henry James on Newport in 1907, where "monuments of pecuniary power rise thick and close." James called the great villas and palaces along Bellevue Avenue "white elephants."

The white elephants of Newport were, of course, put up before building codes and height restrictions curbed the pharaonic ambitions of the very rich. No one can build a Great Pyramid on Lake Washington now. Yet even within the terms imposed by the city, the new waterfront houses seem possessed of a degree of conscience unknown to the old commercial barons. The biggest houses evade the charge of vainglory by artfully distributing their space on an unpretentious human scale, in cottage-size portions.

The biggest surprise of our little voyage was the public face of the Bill Gates compound. When I last came this way, it was a gargantuan muddy eyesore, comical in its resemblance to a sprawling, half-built truckers' motel. It has since grown into an unexpectedly cohesive hill-village, camouflage-colored in sky gray and timber brown. Its stone is local, its wood, "green-certified," comes from demolished warehouses and river-recovered lumber. Its modular components have a distinct ancestral connection to the summer cabins that Gates, as a local boy, must have visited in his childhood. Much of the place is discreetly hidden underground. The terraces leading down to the water have been thickly planted, and soon the whole intricate assembly of conservative building forms will shrink, foliage-enshrouded, from view. This was a structure that I had never expected to admire; I am confounded by its tact, its respect for the small-scale, its subtle, unassuming conformity with the colors and character of lake and bluff.

A couple of years ago, singing for my supper at a literary fund-raiser, I found myself dining in a newly built house on the lake with a dozen or so retired Microsoft millionaires. I listened to the drift of the talk, feeling like a codfish stranded in the Arizona desert, and picked out a single recurrent theme. It was about the distances traveled by the materials that had gone into the making of the guests' houses. Though the Pacific Northwest is hardly short of native rock, someone had found the perfect quarry in Maine and trucked their stone out to Seattle, coast to coast. Someone else swore that only English glass, imported from the Pilkington factory, would do for their windows. Another person slyly boasted about their discovery of a brilliant landscape architect in—as I remember—Romania, whom they had flown out to supervise the construction of their garden. Admired by everybody was the very senior Microsoft executive, not present at the dinner, who was having his stone excavated in India and sending it to Italy to be cut by the best masons before shipping it to a site just across the lake from where we were sitting.

This was magnificently inconspicuous conspicuous consumption—tales of vast expense that would be visible only to a handful of similarly rich consumers. The mailman would never notice, I'd never notice, but seventeen Seattleites who really counted would gaze on the Indian stone cut by Italian stonecutters and be able to compute the beauty of it against its stunning price. Until I sat in on this curious conversation, I hadn't realized that money could be spent with such secretive irony, for the benefit of two audiences, one in the know and the other out of it. The great pleasure of irony lies in the sense of privilege that comes with the awareness that one belongs to the first audience; and, just for a moment, hearing of those dusty-faced Italian masons, I felt the glow of being privy to a brilliant, and otherwise incomprehensible, Seattle joke.

Out on the lake, I was back in the second audience, looking but not seeing, because I don't have nearly enough money to really see what's going on here. Lawn grass transplanted in moist sods from the banks of the Danube? Roof slates from Wales? Chimney pots, of a unique design, from old Uppsala? The point is that *someone* will know.

* * *

Its new money has profoundly unsettled Seattle and, I suspect, made it a more interesting place to live than it has ever been before. It has become an ambiguous, mercurial city, gratifyingly hard to decode.

From the subtle to its reverse. While I was writing this piece, a couple I know put their resources together to make the down payment on an elderly fixer-upper in a viewless and not especially sought-after quarter of north Seattle. They had agreed to the asking price of $380,000. On the afternoon when they were due to sign the contract, they were gazumped by two people in their early twenties who put in a bid for $550,000. Four hundred and fifty thousand dollars would have been more than enough to secure the house; the extra $100,000 was pure gesture, designed to rob the property (and the street on which it stands) of specific value and to announce the arrival of the programmers, with their gas-bubble economy, in the neighborhood.

The two buyers were lowly employees, barely visible to the sort of people

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who build houses on Lake Washington, but even their relatively threadbare style of money theater is being conducted far beyond the means of the teachers, journalists, university professors, shipyard workers and Boeing engineers whose fluctuating fortunes once governed the city's economy. If all of Seattle's 161 bridges were laid end to end, they wouldn't span the ever-increasing gap between the traditional middle class and the emergent e-millionaires.

All this has led to a new credulousness. Giddy affluence now looks like someone of twenty-five, wearing a grubby T-shirt and nose ring, stepping out of a new BMW or Lexus. The car isn't mandatory, since the punkish youth may well have been working too long hours to spare the time for a trip to the dealership. This person has become a central figure in the city's mythology, familiar to everyone. He just paid $1.2 million in cash for a bachelor pad a couple of streets away from where you live. She just bought an island—a ranch in Montana—a Learjet—a resort in Hawaii—a telecommunications company.

It's now widely assumed that every suitably attired twenty-five-year-old is rich beyond the dreams of avarice until proved otherwise. If he/she lets drop the magic initials *IPO*, Seattle now wonders how many commas will be needed to punctuate the string of zeroes. Such ready belief in other people's money has opened a promising new field of phantom house purchases, phantom takeovers, phantom philanthropy. Deals are being confidently struck all over the city, and it will take months, and maybe years, for the gulls to discover that the true assets of their tame Internet entrepreneur amounted to little more than the value of his or her nose ring. A city whose old establishment has been marginalized, and most of whose citizens are strangers both to the city and to one another, is wonderfully fertile territory for the poseur and the confidence man.

I wonder what Balzac, Dickens, Trollope, would have made of this extraordinary moment in the life of Seattle. Certainly Augustus Melmotte, Trollope's man from nowhere in *The Way We Live Now*, dazzling all of London from within his vast iridescent bubble of bogus wealth, would have been perfectly at home here, though he would have had to lop thirty years from his age to pass as a credible Seattleite. I know exactly which spot on the lake that Melmotte would choose to site his house, and from where he would juggle his chimerical millions.

Seattle now feels like a novel just beginning, and it is off to a good start. The money is here—most of it virtual, some of it bound (but when?) to prove illusory. The titanic ambitions of the characters are already on display in the orgy of building and speculation. The all-day, all-night tango, involving venture capitalists (known here simply as "vee-cees"), software engineers and baby-faced nerds with killer Web site ideas, goes on at full tilt. Yet, though rumors of imminent collapse (Microsoft will be carved into little pieces by the government... Amazon will tumble into the colossal pit of its annual losses...) are Seattle's meat and drink, there is so far no obvious sign of an impending climax or denouement. But things move fast in the digital city, and it's likely that we shall not have very long to wait.

We have been treated to the sight of one spectacular implosion. Late in March 2000 the still-unpaid-for Kingdome (built in 1976 and a major classic of New Brutalism, in my view) came down after being strategically wired with forty-five hundred pounds of dynamite. When the detonating switch was turned, on a still and sunny Sunday morning, the great landmark building took just under seventeen seconds to crumple elegantly from the inside out, sink to its knees and grovel in the dirt, enveloping the city in a storm of concrete dust.

Watching the event on TV, I thought that here was an image, an emblem, to be stored away for future use. When the next implosion happens and the shock wave reverberates through downtown Seattle, we can be sure of one thing: There'll be just as much blinding dust next time, but it won't be concrete that comes falling from the sky. □

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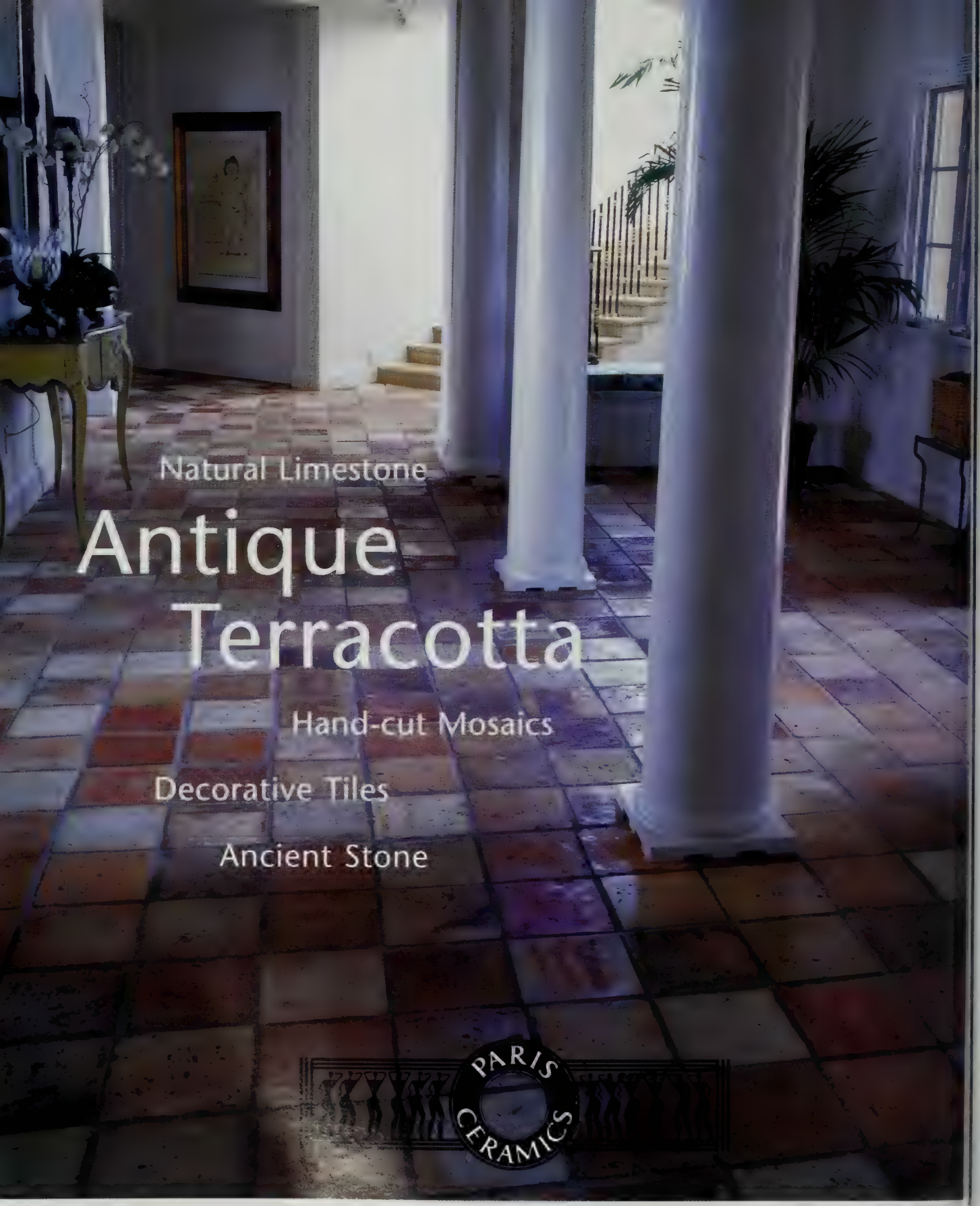

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AUTUMN IN COLD SPRING

JUAN MONTOYA'S SOURCES IN NEW YORK'S HUDSON VALLEY

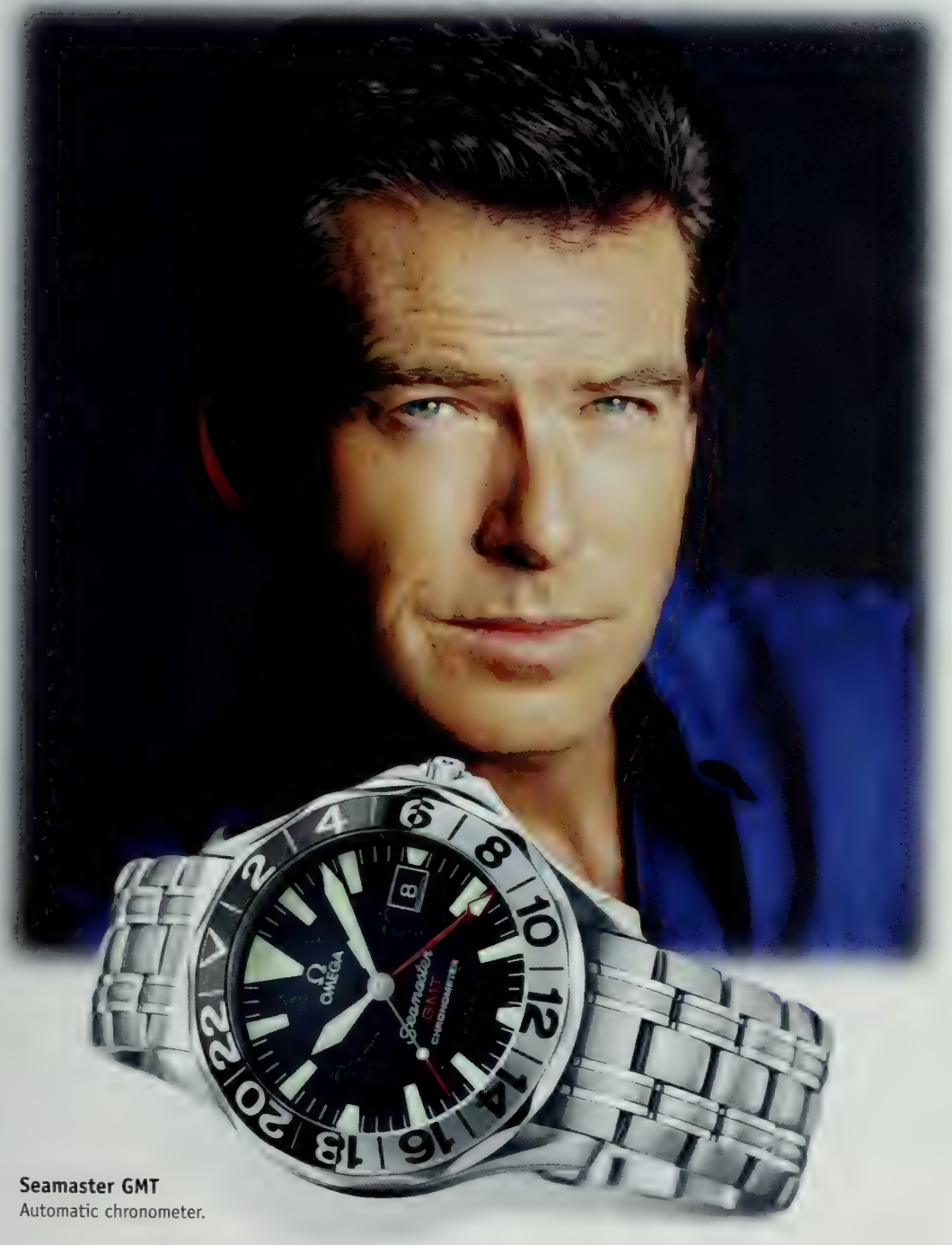
Text by Cynthia Zarin/Photography by Alec Marshall

THE ENVIRONS OF COLD Spring, New York, an hour and some minutes north of Manhattan, were the haunt of Hudson River School painters. And for good reason: The views of the river and the mountains from the nineteenth-century hamlet are nothing short of sublime. Nearby, too, is one of the great extant Federal houses of the Northeast, Boscobel, which is open to visitors and hosts a distinguished Shakespeare festival during July and August. Cold Spring itself is home to one of the loveliest sentinels of the Hudson River bank, the Chapel of Our Lady Restoration, originally built in 1833.

continued on page 100

ABOVE: Cold Spring, New York, is one of designer Juan Montoya's favorite destinations. BELOW AND BELOW LEFT: At Ann Stromberg Antiques, he sits at a Biedermeier desk on a majolica garden seat.

Pierce Brosnan's Choice



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AUTUMN IN COLD SPRING

LEFT: Gallery of Antiques features globes from the early 20th century in its collection. BELOW: The shop is located in a restored 19th-century house on Main Street.

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Especially in the fall, when the foliage in Cold Spring is spectacular, Main Street is bustling, its antiques and specialty shops filled with daytrippers and more serious buyers. Juan Montoya, the urbane New York–based designer (his current projects include a ranch house in Montana and apartments by the Bois de Boulogne, on Fifth Avenue and in Bal Harbour), is among those who make it a point to shop in Cold Spring.

"I spend almost every weekend in Garrison, nearby, where I have a country house," Montoya says. "On the weekend I stop in Cold Spring. First I do some window shopping. If I don't see anything, I still go in and chat. My first visit is usually to Ann Stromberg, who specializes in eighteenth- and nineteenth-century pieces and who has a good eye for Biedermeier. She handles things of different scales, which is important: She'll have a little French clock on a table with sixteen chairs. Her taste is Neoclassical. And she's helpful—I wanted an incredible tablecloth for a client, and she found one for me at an auction in Tuxedo Park."

According to Stromberg, who has had a shop in Cold Spring for almost twenty years, Montoya is usually on the lookout for bold architectural pieces, such as the Biedermeier flame-birch *secrétaire à abattant*, with enough drawers and tiny compartments to satisfy the most elegant magpie, that now dominates one wall. There too, are a mantel-width American Empire mirror and a pair of Georgian sconces, engraved with fruit and flowers.

Diagonally across the street in the direction of the river is Country Clocks, owned by

continued on page 10-

LEFT: "I particularly enjoy Taca-Tiques for its sterling silver accessories for the home such as interesting candlesticks and unusual picture frames," says Montoya.

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AUTUMN IN COLD SPRING

continued from page 100

Howard Broad. "My father was a mechanic, and I used to hold the flashlight," Broad recalls. "I was fascinated by how things work, and I always admired timepieces—I loved old clocks on the sides of buildings."

"If you want a watch, he doesn't have it," Montoya says with a laugh. "But every clock he has is a work of art—whimsical or unusual or beautiful. And he also does repair work. I have an early-seventeenth-century Dutch clock that often needs adjusting."

Broad, a full-time resident of Cold Spring since 1988, restored a nineteenth-century building that now houses the store. "It's very attractive," says Montoya. "It's like his clocks—the package is as important as the works."

Broad usually has hundreds of clocks in stock, among them early American banjo clocks ("Something about those clocks I find enormously free-spirited," he says), clocks with one-day movements, clocks with eight-day movements and a French fire-gilded lyre clock with a rhinestone pendulum that moves back and forth across its face.

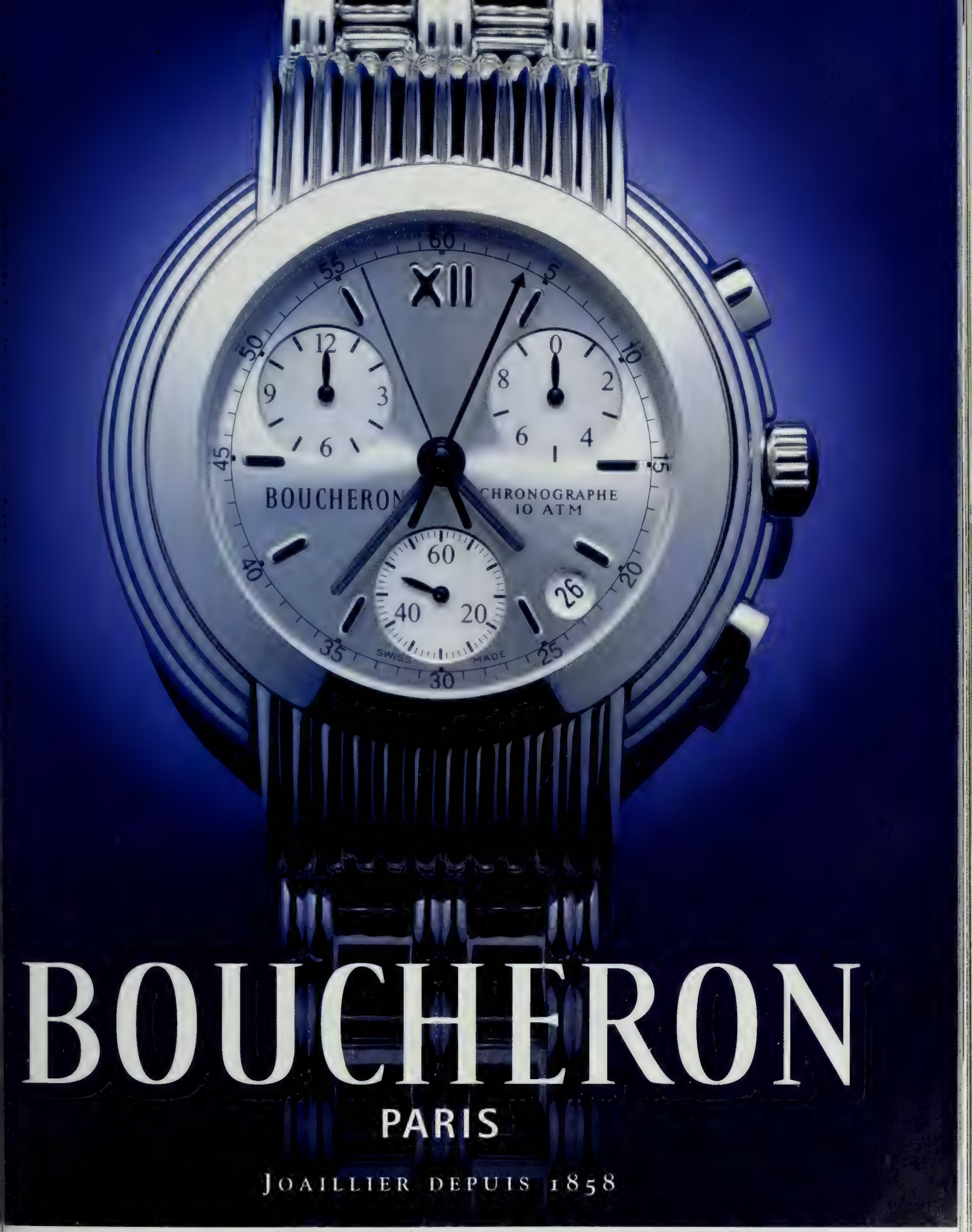
Town & Country Antiques of Cold Spring is the most recent addition to Montoya's shopping list. "Here you can rest your eyes," Montoya notes with a smile. "It's light and sparse—it's probably the most edited place in town. I go for American chests of drawers, chairs, sometimes bronzes."

Opened in April 1999 by dealers Tamara Moson and Jane Krenach, the shop carries predominately early-nineteenth-century Ameri-

continued on page 108

LEFT: "There's a variety of antiques shops all together," Montoya says of Cold Spring. "It makes the town a wonderful place to go, have lunch and find treasures."

BELOW AND BOTTOM: Country Clocks sells 18th- through 20th-century timepieces. BOTTOM RIGHT: Owner Howard Broad and Montoya examine an antique French clock.



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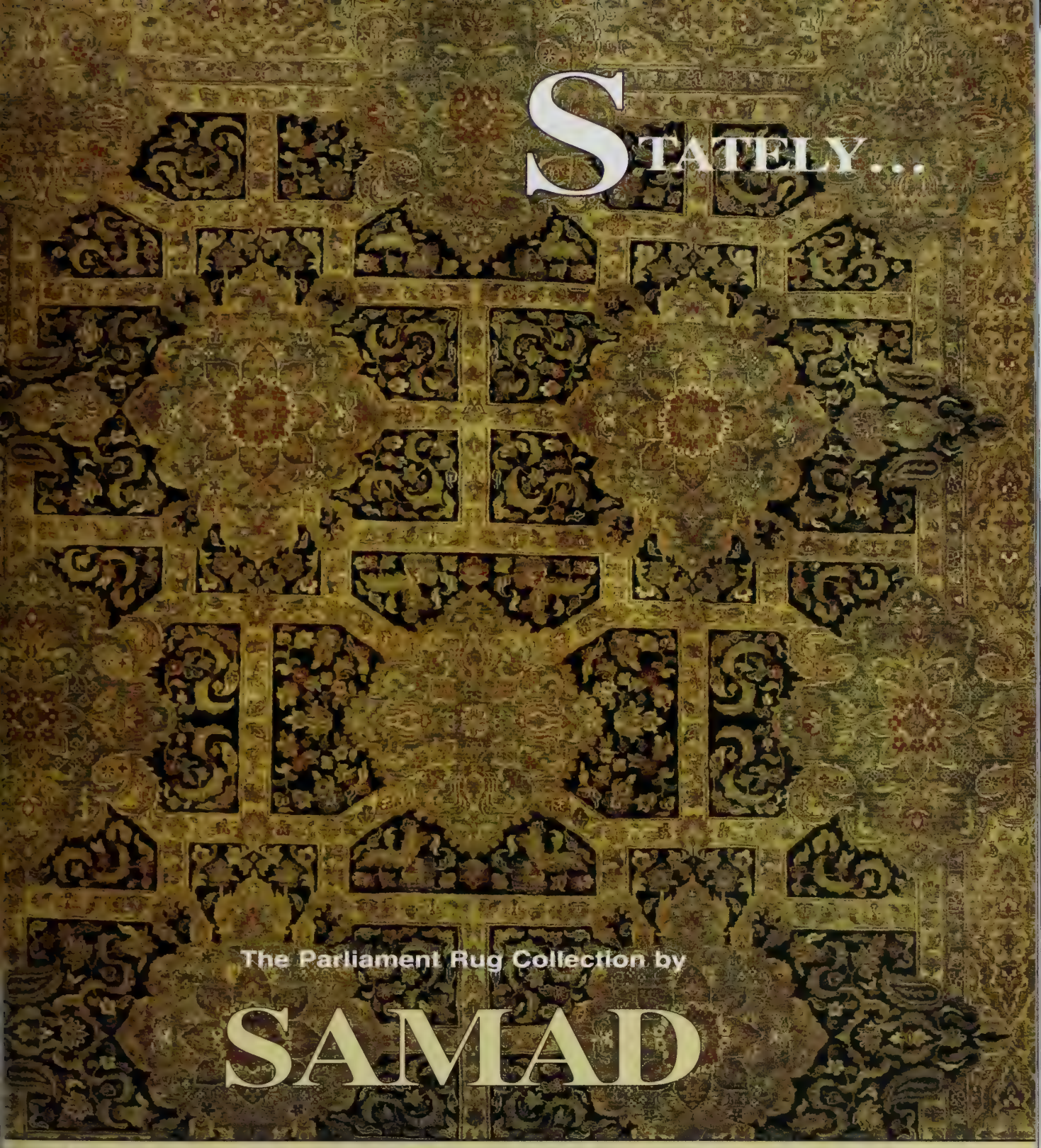

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ABOVE LEFT: Town & Country Antiques focuses on early-19th-century Americana. ABOVE: Co-owner Tamara Moson shows Montoya an 1820s dining chair.

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can pieces, as well as a smattering of English Victorian furniture. "It's a mix, like our name," says Moson, who also points out their collection of hand-painted porcelain. "My current favorite is a Royal Vienna plate, dated 1880, with a central portrait of a pair of lovers embracing. Nothing racy," she says, "just lovely."

A few steps closer to the river, on the same side of Main Street, is Taca-Tiques, owned by Sarita and Lew Osterman, who have been in business in Cold Spring since 1982. They specialize in sterling silver and in beveled-glass mirrors. Inside, the shop glitters like the Pleiades.

"We have jars for honey and jars for syrup," says Sarita Osterman. "And snuffboxes, trinket boxes, pillboxes, cigarette boxes. There's a use for everything."

Montoya, who loves the hunt, often spends hours there. "You think a box is a box is a box?" he asks slyly. "It's not! And they have unusual flatware, candlesticks and picture frames. An egg cup. So what, right? But, aha, this is an egg cup made of porcelain and silver!"

Like the Ostermans, Natalia and Heather Harty, the proprietors of Gallery of An-

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AUTUMN IN COLD SPRING

ABOVE AND ABOVE RIGHT: Montoya has his sketches for metal pieces, such as an eight-foot-wide iron garden sculpture on a swivel base, realized at Metal Concepts.

continued from page 108

tiques, have been in business in town for almost twenty years. "I fell in love with Cold Spring, and with one particular house," says Natalia Harty. "The old Court House, which I eventually bought. I'm an old-fashioned antiques dealer, and Juan is a marvelous client. He appreciates everything: One day it's French, the next time he comes in it's English, a month later he wants to see something American."

Among the Hartys' trove are antique wrought iro garden furniture, nineteenth century paintings, a flora Limoges bowl—dated 192 and, at twelve inches acros one of the larger bowls th company produced—and nineteenth-century Etruscan style garden ornament wit Janus faces.

"It's a terrific hodgepodge says Montoya. "They have wonderful Parsons table, perfect Hepplewhite sette Lots of chandeliers you don see anywhere else. And ther are frequently model boat which I often buy."

The Highland Studio, printmaking atelier and ga lery where Montoya goes fo "perfect" photo enlarging, re cently moved up the rive

continued on page 1

LEFT: The designer looks over a print at the Highland Studio. "They can enlarge photos to life-size, making them like paintings," he notes. "It's a great tool for a room."

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AUTUMN IN COLD SPRING

continued from page 112

from Cold Spring to Beacon. Its former neighbor in Cold Spring is Metal Concepts. There, a visitor is greeted by a hanging sign: a picture in metal of a stag picking its way through a scattering of flowers. It's a place where form and function are addressed with a respect for utility and an eye for whimsy and for grace.

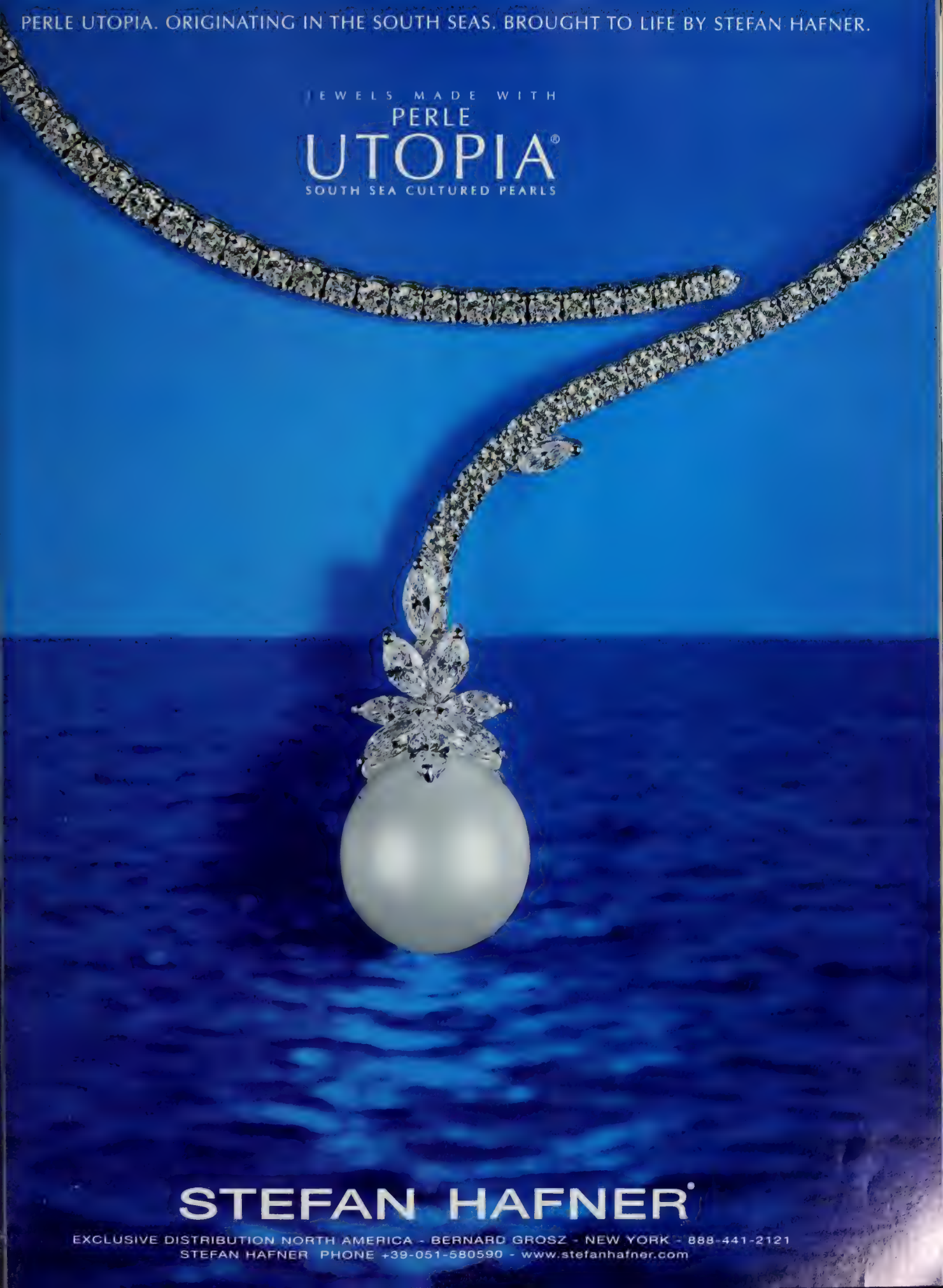
Owned and operated by the Roggeman family, the shop specializes in metal fabrication. The Roggemans deal primarily with artists, designers and architects but will also do metalwork repairs or copy structures—gates are often requested—for private clients. One of their recent projects, for sculptor Jo Schneider, was the construction of a bronze turtle and a manatee, each more than seven feet in length and fitted with an internal waterwheel. For the garden of his house in Garrison, Montoya designed a massive iron disk, eight feet in diameter, that was made in the shop. Set on a swivel base, it sings when the breeze runs through the center hole.

Montoya, who came to interior design after a career as a painter, first in his native Colombia and then in New York, and who often cites Fernando Botero as his "dearest client," finds the work he has had done at Metal Concepts to be a revelation. "I do a lot of prototypes—lamps and tables especially—in metal. I needed a place where I could count on the quality and could control the patina and the finish. They're flexible and accommodating."

"Juan is one of the few designers we see who actually understand mechanics," says Jan Roggeman. "He knows how metal flows, and he can visualize things."

Looking, it's clear, is one of the things Montoya does best. Does he collect things himself? "I hate to say it," he admits, "but I don't. I do have a big inventory of furnishings. If I like it, then I have to have it. But then that's it—I sleep with it for one night, and then I look to see who should have it, where it should go. I did have a collection of coins as a child, but only enough to fit on a tiny table."

Juan Montoya pauses, perhaps picturing that table. "You know, I've been coming here to Cold Spring for fifteen years and really, it hasn't changed. Its situation is beautiful. It's a secluded enclave. You just have to have your eyes open." □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INVERTING TRADITION IN JAPAN

A RYUE NISHIZAWA COUNTRY HOUSE THAT LOOKS INWARD

Text by Carol Lutfy/Photography by Erhard Pfeiffer

It was an unusual request for the design of a house located in a forest near Karuizawa, a resort town about two hours outside Tokyo. Rather than asking for a house that took advantage of the natural bounty of its surroundings, the owner commissioned a building with few windows on its façades.

ROBERT McLEOD

Below: A country house near Karuizawa, Japan, by Ryue Nishizawa was designed to be enclosed for privacy. Below Left: The exterior is galvanized, corrugated steel.

"When the client first approached me, I figured that she'd want a residence that was open to the elements, because that's what a country house is usually about," recalls Japanese architect Ryue Nishizawa. "But she said she'd prefer a closed structure that would make her and her husband feel private and protected. My big challenge was to give them this feature and yet create a house that wasn't too closed or dark inside."

Nishizawa's solution—

continued on page 12.

Left: "It feels as if the house slowly moves and adapts itself to everyday life," says the architect, who created an open plan modulated by three interior gardens.

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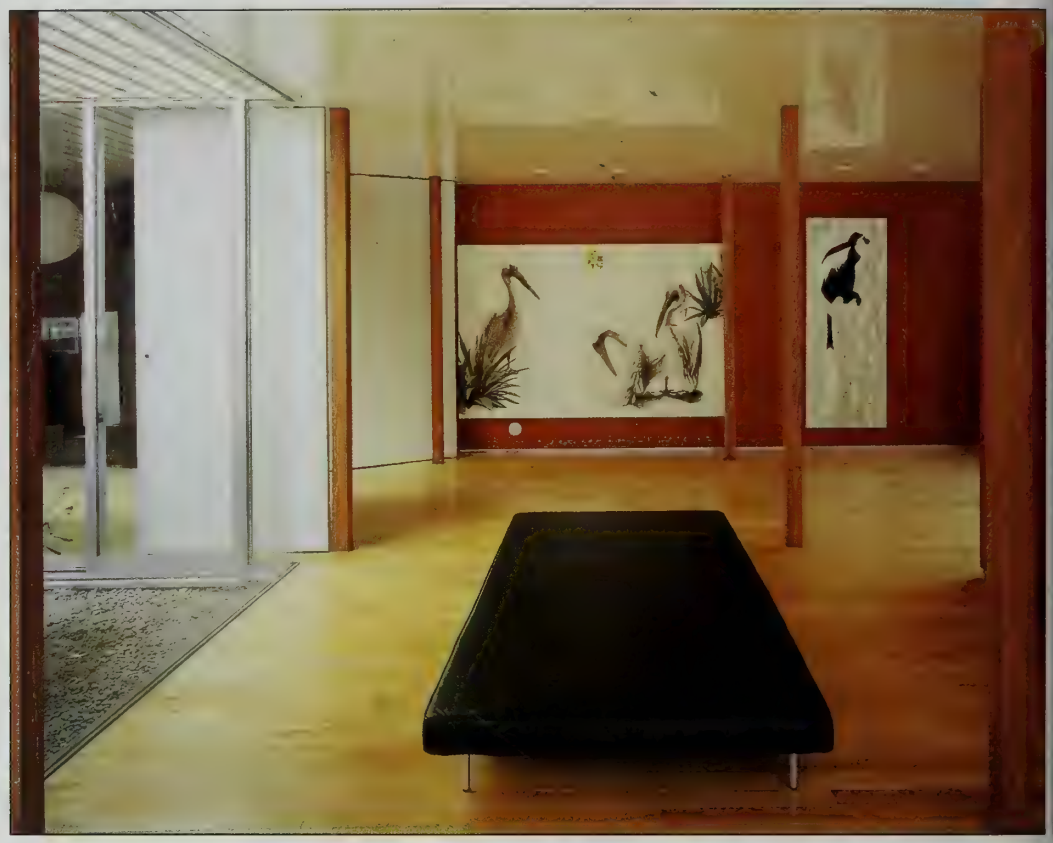
INVERTING TRADITION IN JAPAN

continued from page 118

timber structure encased in galvanized-steel sheeting with an open plan and three courtyard gardens—suggests traditional Japanese architecture but is wholly contemporary.

This is the first solo project by the thirty-four-year-old Nishizawa, a partner in the high-profile Tokyo firm Kazuyo Sejima + Ryue Nishizawa/SANAA. The house sets up an opposition between a hard exterior and soft, fluid interiors, and it plays with darkness and light. "My aim was to create a building as lightweight as possible: a box gently encased in a thin panel."



RIGHT: In the living area are paintings by the client's daughter. The walls are stained wood veneer; the floors are birch. "Wood is part of Japanese culture," Nishizawa notes.

1 DINING AREA/ KITCHEN
2 COURTYARD GARDENS
3 MASTER BEDROOM
4 TATAMI ROOM
5 LIVING AREA
6 GUEST BEDROOM

COURTESY OFFICE OF RYUE NISHIZAWA

LEFT: A courtyard garden provides light and ventilation. ABOVE: The open plan combines elements of traditional Japanese architecture and modern influences.

The site—gray and barren in the winter but overgrown with wildflowers in the summer—had belonged to the client's family. The existing house on the property was a traditional Japanese timber structure with a pitched tile roof and small rooms. For her new house, the client

continued on page 126

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INVERTING TRADITION IN JAPAN

RIGHT: The kitchen. As the gardens fill in with vegetation, "the transparency of the entire space will decrease and a more complicated privacy configuration will develop."

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wanted to make a more modern statement. She requested wall space expansive enough to display paintings by her daughter, an artist who works with large panels. She wanted a master bedroom, a guest bedroom, a tatami room and living and dining areas. But in general, she had a modest program—and a budget to match.

Nishizawa eventually chose corrugated metal for the shell of the structure because it was light and would provide the extreme degree of enclosure that the client craved. Later he decided to paint it black "because I wanted the house to merge with its surroundings," he explains. At the same time, the industrial character and hard angles of the shell give the house a pronounced definition in the landscape.

Nishizawa used timber as the primary building material, in part because he thought that it conveyed a lightness that would counterbalance the overpowering sense of enclosure. (The house combines recycled wood from the client's old family residence with new timber.)

"The surface of the wood is hard, but the quality of the material is soft. I'd rarely worked with timber before, so I was very uncertain about what the space would feel like," Nishizawa says. "Wood is, of course, the most Japanese of materials, and I now see how important it was in placing the house within that kind of extended context."

Structurally, too, the architect sought a system that was lightweight, inexpensive and efficient. Inside, he wanted open spaces unobstructed by large pillars or beams, and he decided to use slender posts for support, set in a grid. "The posts carry the

continued on page 130

ROBERT MCLEOD

LEFT: The client requested a tatami room and wanted the house sparsely furnished. To maximize the light, Nishizawa used reflective plastic sheeting for the ceilings.

ABOVE: The house is on a wooded site, and Nishizawa painted the corrugated steel black "so the architectural volume blends with the colors of the forest and soil."

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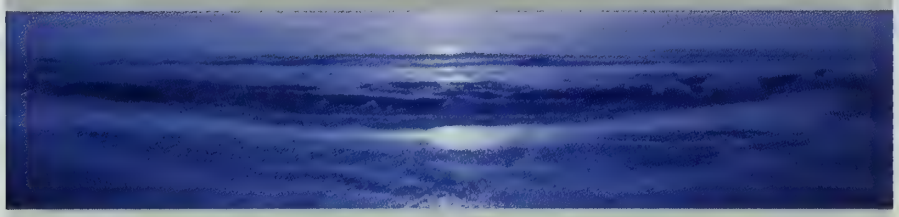

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continued from page 126

vertical load, while peripheral wall panels take the horizontal weight," he notes.

The grid punctuates the open plan and gives it a more manageable scale. Nishizawa built three courtyard gardens, or light courts, as he sometimes calls them, which filter natural light through roofs with wooden louvers and large glass panels. Perforated, corrugated-steel doors connect the gardens to the outside.

"The main function of these gardens is to provide the rooms with light and ventilation," he says, "but they're also designed to let the greenery outside come in and spread throughout the house via reflections in the ceilings and on the glass."

The gardens have another function as well. Nishizawa positioned them so that they interrupt and modulate the large space, lending it movement and fluidity. "When the greenery is reflected in the glass, the view into the rooms becomes less transparent," Nishizawa remarks. "My hope is that this will intensify later when the vegetation becomes fuller."

That effect is already achieved when the draperies around the courtyard gardens are closed and the open plan is transformed into something of a maze. "When you separate rooms with walls it's absolute," he says. "But with gardens it's more complicated. There's a lot of subtlety."

Nishizawa's main concern regarding the interiors was that there be no "jarring collisions" and that "all of the elements meld together without clashing." The house is sparsely furnished with a few Japanese antiques, including a *tansu* chest. The ink paintings made by the client's daughter are the dominant decorative motif.

For the architect, however, it is ultimately the configuration of the interior spaces—more than what's in them—that sets the tone. "When the rooms of a house are connected by corridors, it feels like the different elements of everyday life are organized in a linear fashion," Ryue Nishizawa explains. "But I tried to portray everyday life as being more intimately connected. Real life spreads out and develops in unpredictable and complex ways." □

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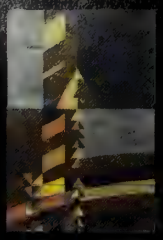
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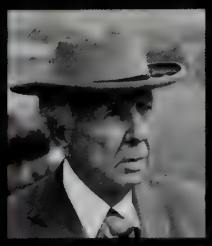

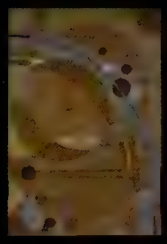
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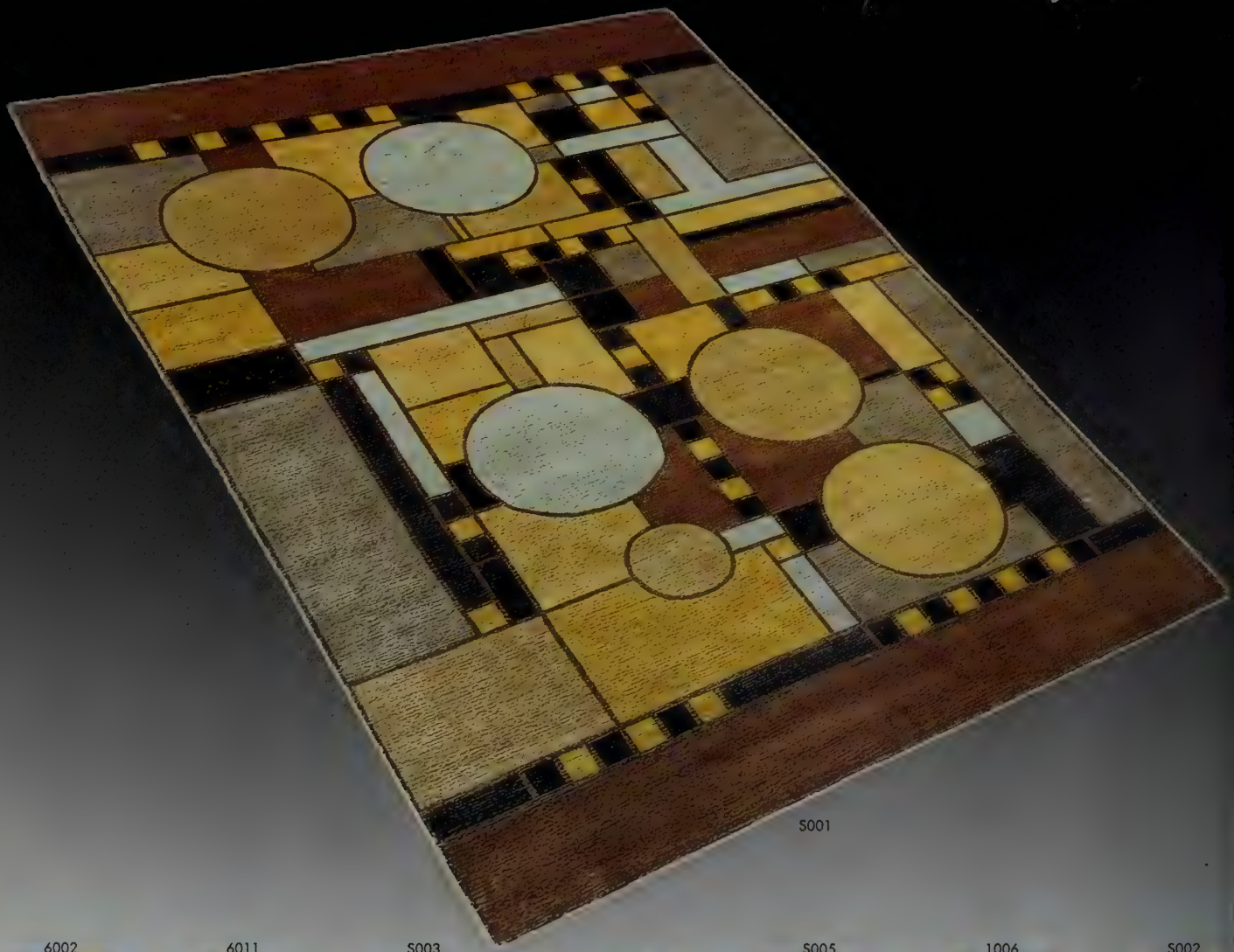
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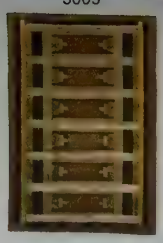
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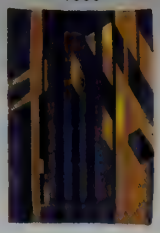
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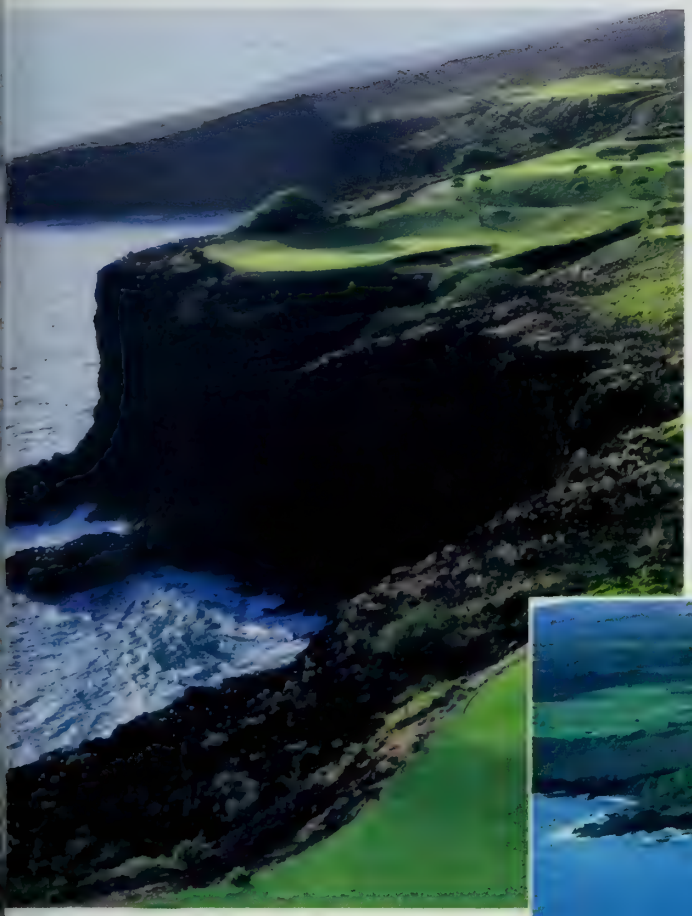

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COURTESY DECO XX SECOLO

LEFT: *Vases*, Flavio Poli for Seguso Vetri d'Arte, 1950s. Each, 8⅔" x 8¼". Inner and outer layers give depth of color to *sommerso* vases. Deco XX Secolo, Lugano, Switzerland.

By Mitchell Owens

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"For one thing, Venetian glass is terribly pretty," says Marina Killery, a New York designer who recently outfit-

continued on page 138

COURTESY DECO XX SECOLO

LEFT: *Vase*, Paolo Venini for Venini & Co., 1952. 14½" x 5½". Bone ash lends opacity to a blue vase, which is colored with metal oxides. Deco XX Secolo, Lugano, Switzerland.

COURTESY ICON 20

RIGHT: *Vase*, Alberto Toso for Fratelli Toso, circa 1948. 10" x 7". Tiny flecks of gold within the glass add shimmer to a crackle-glazed vase. Icon 20, New York.

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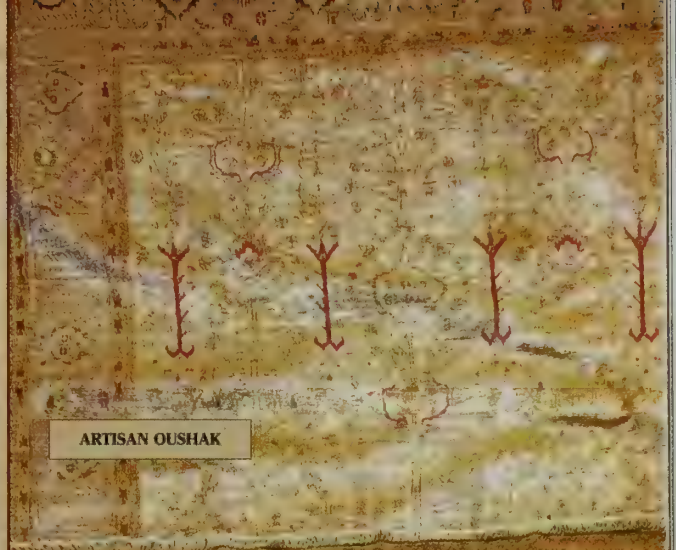
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MURANO GLASS SPARKLES ANEW

BELOW: Nancy Olnick and Giorgio Spanu's collection of Murano pieces began with hourglasses made by the *incalmo* technique, which joins two different pieces of glass.

LUCA VIGNELLI

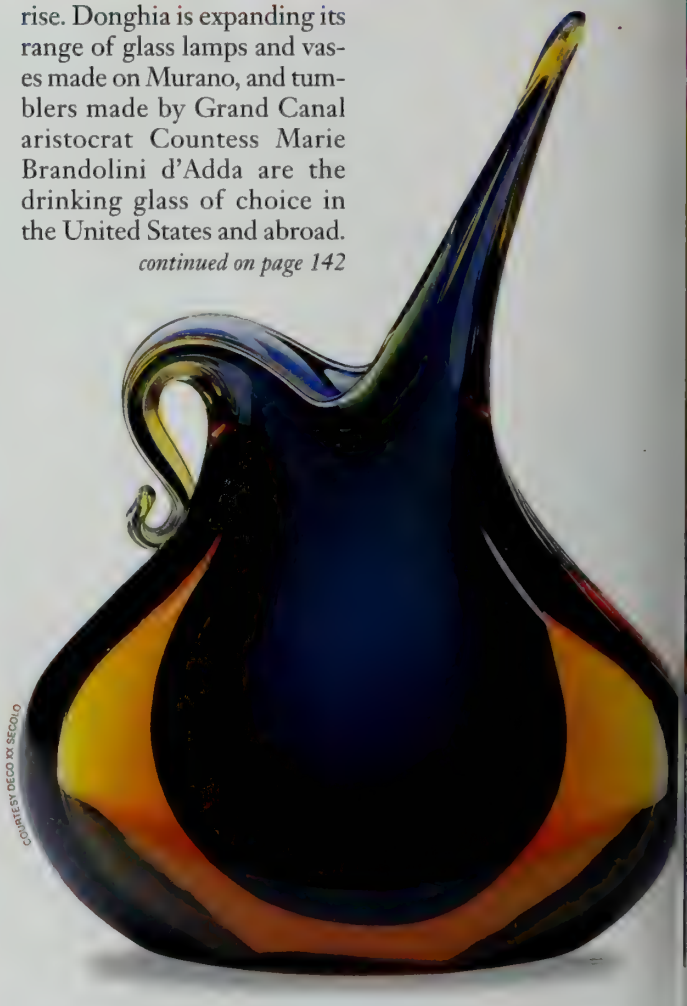
continued from page 134

ted a bachelor pad on Manhattan's Upper East Side with vintage Venetian lamps, elongated teardrops of raspberry red with a delicate pattern of swirling white ribbons, or *filigrana*. The combination reminds the English-born Killery of seaside rock, a British hard candy "that gets stuck in your fillings," the designer says with a laugh. She has no idea who made the lamps and doesn't particularly care. "What's so appealing about the glass to me isn't who made it," she says. "It's the colors. They're pure and vibrant, like the colors you see in silk taffeta."

Everywhere you look, it's a Venetian glass heyday. From flea markets in London, Paris and New York to galleries on posh shopping avenues, the sale of Murano vases, pitchers and decanters is on the rise. Donghia is expanding its range of glass lamps and vases made on Murano, and tumblers made by Grand Canal aristocrat Countess Marie Brandolini d'Adda are the drinking glass of choice in the United States and abroad.

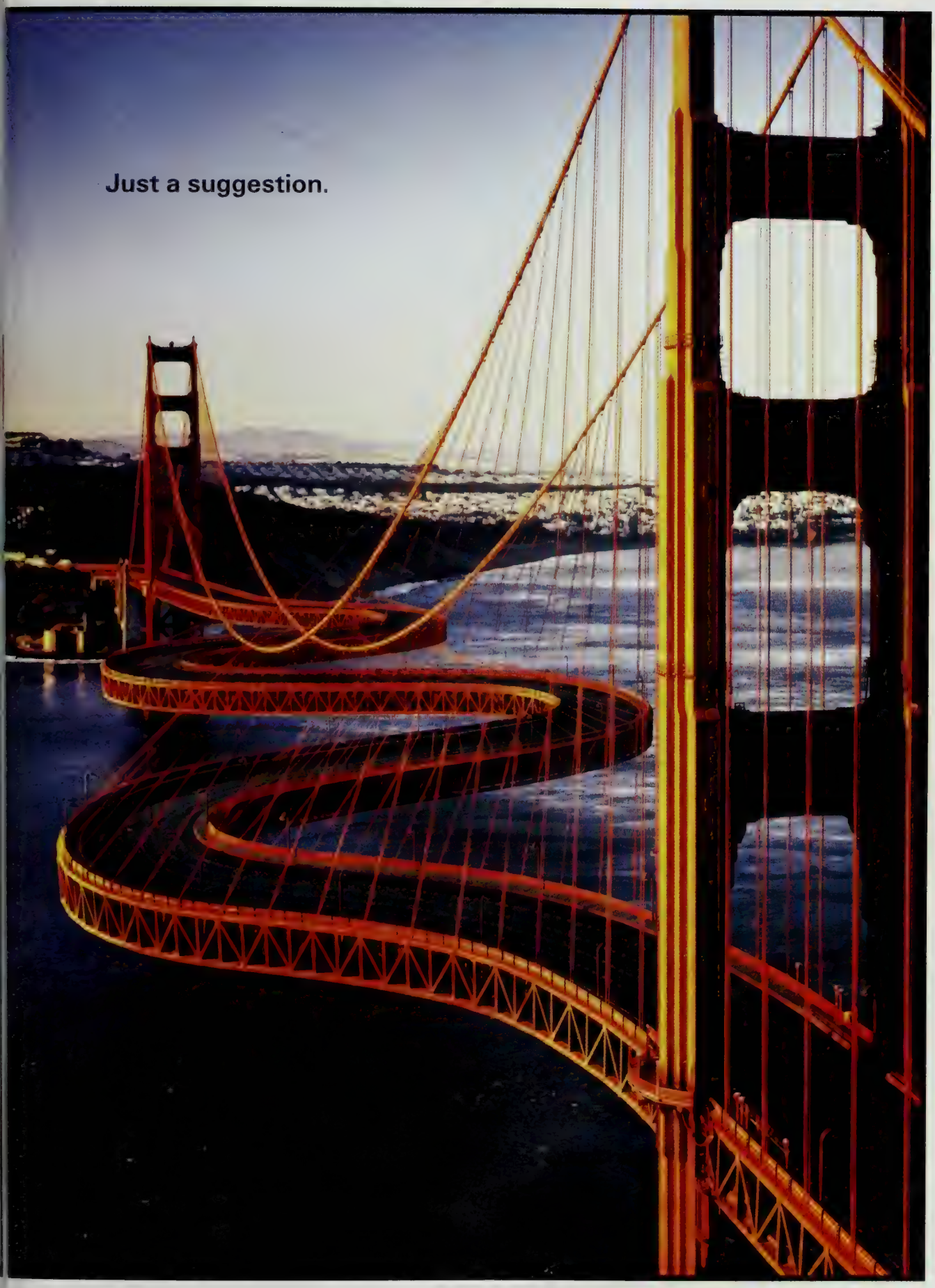
continued on page 142

RIGHT: *Vase*, Giulio Radi for Arte Vetraria Muranese, circa 1952. 7¼" x 5". Radi often worked with metal oxides, as in an [illegible] nally decorated [illegible] Icon 20, New Y[illegible]



COURTESY DECO XX SECOLO

FAR RIGHT: *Vase*, Flavio Poli for Seguso Vetri d'Arte, 1950s. 5½" x 3½". A *sommerso* vase features two layers of color. Deco XX Secolo, Lugano, Switzerland.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MURANO GLASS SPARKLES ANEW

JOHN LEI

RIGHT: ***Fazzoletti*, Fulvio Bianconi and Paolo Venini for Venini & Co., 1948–1950s. Handkerchief bowls were introduced by Venini in the 1950s. Gardner & Barr, Inc., New York.**

continued from page 138

Last March, at Christie's in London, one of the finest collections of Venetian glass in the world—ranging from a sixteenth-century vessel in the shape of a boot to eighteenth-century distilling flasks—sold for more than $1.3 million. And now there is dealer Sheldon Barr's new book, *Venetian Glass: Confections in Glass 1855–1914* (Abrams). The first English-language survey of the genre, it features an introduction by fellow antique-glass dealer Marjorie Reed Gordon, who last year launched a limited production of new Venetian glass copied from or based on centuries-old examples.

"In a computer age, people are finding that there is a validity to owning something made by hand," says Gordon. "It gives substance to life."

Today's passion, however, has as much to do with what great Venetian glass is as with what it is not. "To some people, Venetian glass will always mean chandeliers," says Holly Hotchner, the director of the American Craft Museum in New York, which is preparing to disappoint those people with a blockbuster fall exhibition, "Venetian Glass: 20th-Century Italian Glass from the Olnick Spanu Collection." Not one flower-bedecked chandelier will be included. Nor will there be any grinning pink dolphins, turquoise-blue flower baskets or any of the other frothy mass-produced confections that

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COURTESY DECO XX SECOLO

LEFT: ***Vase*, Dino Martens for Aureliano Toso, 1950s. 6⅔" x 3½". *Filigrana*, or thread-grained, pieces were first made on Murano in the 1500s. Deco XX Secolo, Lugano, Switzerland.**

JOHN LEI

COURTESY ICON 20

RIGHT: ***Vase*, Gianfranco Purisol for I. V. R. Mazzega & Co., circa 1961. 14½" x 6". Glass Past, New York. FAR RIGHT:** ***Vase*, Dino Martens for Fratelli Toso, circa 1960. 12" x 5½". Icon 20, New York.**

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MURANO GLASS SPARKLES ANEW

ntinued from page 142

ave made up the majority of the Vene-an glass factories' output since the late ineteenth century, when gilt-glass itchers with dragon-shaped handles ere all the rage among grand-tour-ng Victorians.

Instead, the show is a survey of what Hotchner calls "the nexus of modern rtistry and centuries-old technology" hat defined, for a few brief but glorious ecades, Venetian glass in the middle of he twentieth century. Culled from the hore than four hundred limited-pro-uction pieces collected over the last ecade by Nancy Olnick and her hus-and, Giorgio Spanu, the exhibition is a bean to fifteen Murano manufacturers nd more than thirty designers who orked for them, including Carlo Scar-a, the Barovier family and Napoleone Martinuzzi. Only one name on the ros-er will likely be familiar to American udiences: Massimo Vignelli. Though oday justly celebrated as an award-win-ing American architect and designer—e designed the two-hundred-odd-page xhibition catalogue as well as the mu-eum installation—Vignelli began his areer at the Venini factory in the 1950s.

The exhibition will run concurrently ith a smaller but no less important how, "Memories of Murano: American Glass Artists in Venice." It showcases he work of Murano-trained Americans uch as James Carpenter, Benjamin Moore and Mary Ann "Toots" Zynsky. You can't talk to any glass artist today ho isn't influenced by Italy," says Hotch-er. "It's an extraordinary story of cross-ollination: foreign artists, often Amer-an, who pushed Venetian techniques ell beyond the norm and traditional enetian glassblowers and artists who ound freedom in the experimentation."

Americans brought ideas to Murano, ut so did Finns, Japanese and Swedes. ntil the 1930s, however, the story of enetian glass was the story of restric-ve nationalism. History abounds with les of glassblowers barred from leaving the island of Murano, on pain of death, to preserve the secrets behind the brilliantly colored, eggshell-thin, exuberantly styled glass.

While much of this drama is a mixture of truth and fable, it is clear that by the early 1900s the celebrated Venetian glass industry was in its aesthetic doldrums, the stagnation a direct result of its isolation as well as its popularity. By feeding the appetite of a revivalist-minded public hungry for fragile and complicated goblets and vases copied from or based on Renaissance originals, Murano's "artistic impulse was compromised," says Dan Klein, a glass expert who is the international executive director of Phillips, the auctioneers. The largely anonymous glassblowers employed by Salviati, Artisti Barovier, Fratelli Toso and other major Murano manufacturers were reduced to churning out riffs on Venetian glass history's greatest hits, what Klein dismisses as "fruity things."

But when Paolo Venini, an energetic Milanese lawyer turned glass entrepreneur, cofounded Vetri Soffiati Muranesi Cappellin-Venini in 1921, he and his partners opened the hermetic world of Murano to foreign ideas and daring experiments. Though the company was short-lived, closing in 1925—its partners went on to launch competing firms—its iconoclastic approach to glass production sparked what Klein calls "the greatest period in Venetian glassmaking since the seventeenth century."

Traditional techniques were stretched to the limit and combined in dazzling new ways.

Freed from the constraints of history, geography and commerce, and working in tandem with outside talents—the architects Carlo Scarpa, Tommaso Buzzi and Gio Ponti, the sculptor Napoleone Martinuzzi, the Swedish ceramics designer Tyra Lundgren, the graphic artist Fulvio Bianconi and the Russian-American theatrical designer Eugene Berman—Venini's crew of artisans turned the industry upside down and inside out. Traditional techniques were

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MURANO GLASS SPARKLES ANEW

continued from page 145

stretched to the limit and combined in dazzlingly new ways. Fussy superfluities were pared away, resulting in glass whose power was not in its rococo complications but in its simplicity of form and boldness of color.

Depending on manufacturer, color, fineness of design and name of artist, prices for Venetian glass can range widely, from $30 or so for a sleek but mass-produced, anonymous 1960s shell-pink vase to thousands of dollars for a limited-production vessel that was designed by a well-known artist for a top-notch glass house. A free-form vase of iridescent black glass made by Arte Vetraria Muranese and designed by the painter Giorgio Ferro, artistic director of the factory from 1952 to 1955, can cost as little as $1,500, while at Deco XX Secolo, a gallery in Lugano, Switzerland, a pair of vases by Flavio Poli for the eminent Seguso glass house in the 1950s costs 9,500 Swiss francs, or about $5,600. And at Glass Past, a private gallery in Manhattan, $2,500 is the price tag on a twenty-inch-tall, circa 1950 version of Scarpa's iconic Cinese vase for Venini. Though its shape is derived from the classic ginger jar, its body is executed in an eye-popping color that illustrates Paolo Venini's unconventional midcentury swagger: kelly green.

"No native-born Venetian could have had a vision like Venini's," says Olnick. "Murano was not open to the rest of the world. It was isolated, purposefully. But Venini, a Milanese, broke through that wall. It was glass as art, not as chandeliers."

Olnick's first piece of Murano glass was a stark hourglass called Clessidre, two oversize teardrops fashioned of transparent cobalt-blue and emerald-green glass. Paolo Venini had not only produced the piece but designed it as well. And Olnick spotted in its graphic simplicity a spiritual affinity with the postwar American art that she and her husband were already amassing.

Spanu, however, was not impressed. "I was very ambivalent about it. It was Murano," he says, recalling his childhood homes in Italy outfitted with mediocre Venetian glass, none of it particularly welcome. "My aunt used to bring a piece to my mother when she came to visit. We didn't like it very much, put it away and brought it out only when she dropped by," he says. "Murano glass was what you bought as a house gift or for a wedding. It was certainly nothing artistic."

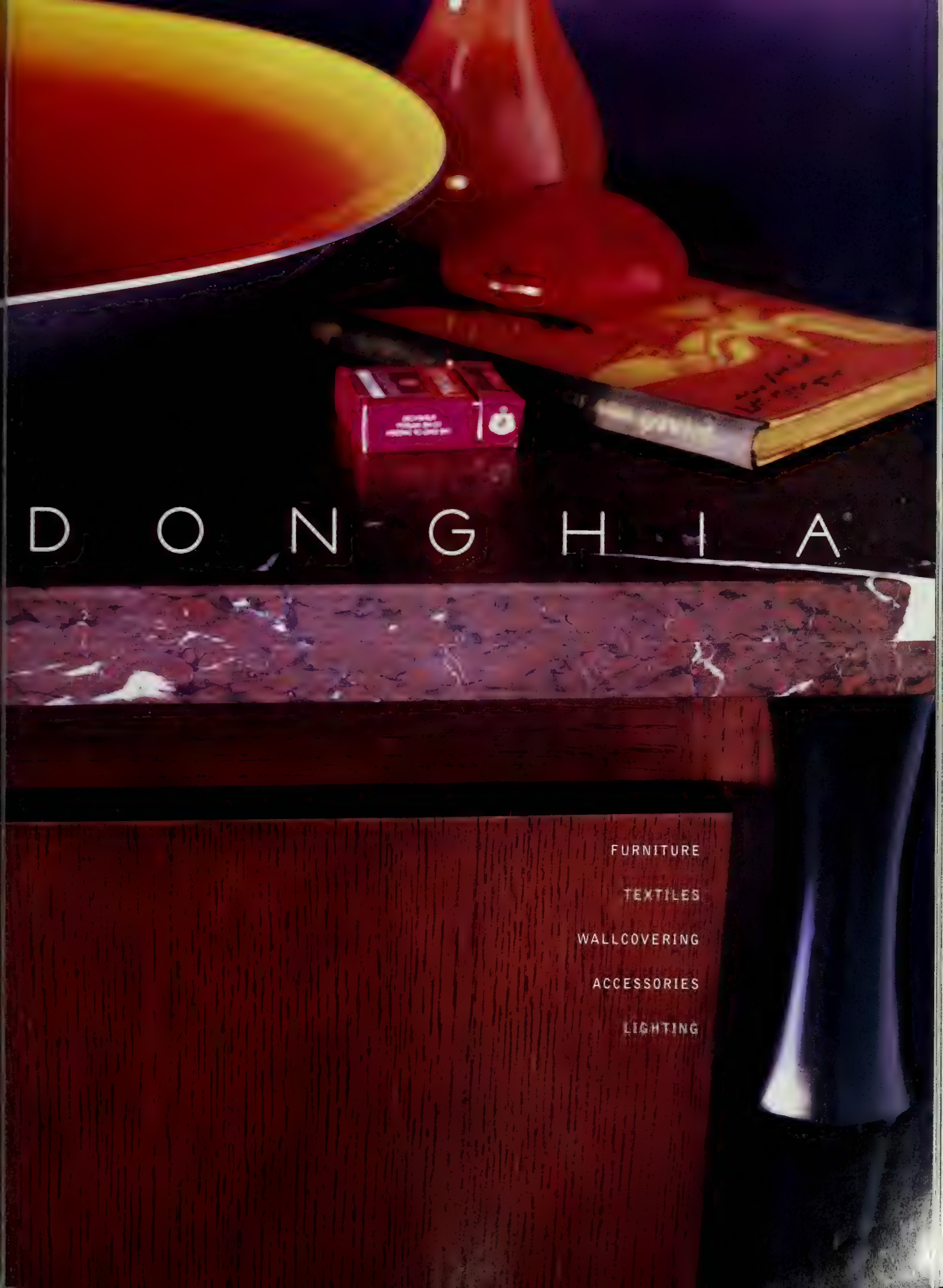
Today, Olnick and Spanu's sunlit duplex is a temple to the magic of twentieth-century Murano. A wall cabinet in the dining room is devoted to the work of Yoichi Ohira, a Japanese artist who collaborates with Muranese glassblower Livio Serena and finisher Giacomo Barbini on colorful vessels embedded with multitudes of light-refracting glass crystals. Six rare metal-stemmed glass flowers bloom in the windows of the kitchen, each graphic blossom a prototype that Anzolo Fuga designed for Aureliano Toso in the late 1960s for a whimsical series that ultimately was never produced. And in the library are more than sixty vases, bowls and other vessels created by Carlo Scarpa, who reigned as the artistic director of Venini for over a decade.

Scarpa is "the boy of the moment," remarks Sara Blumberg, of Glass Past. "He's on everybody's list, because his talents swept the entire realm of design, and he combined all of his interests and pursuits into his glass. His work is complicated but simple, with incredible depth."

Spanu agrees. "Just look at this," he says, holding aloft a featherweight Scarpa bowl composed of whisper-thin layers of glass, one atop the other: white, green, black, clear. "It's like brushstrokes of watercolor on air."

Like a maestro of an artistic salon, Scarpa's mentor, Venini, was "the great instigator," says Phillips's Dan Klein. "He brought artists and architects together, which had a huge influence on the direction of Venetian glass in the 1930s. He gave the industry a shot in the arm, an infusion of new blood, which it desperately needed." □

The exhibitions "Venetian Glass" and "Memories of Murano" will be at the American Craft Museum, located at 40 West Fifty-third Street, New York, New York 10019, through January 7. Telephone 212/956-3535; fax 212/459-0926.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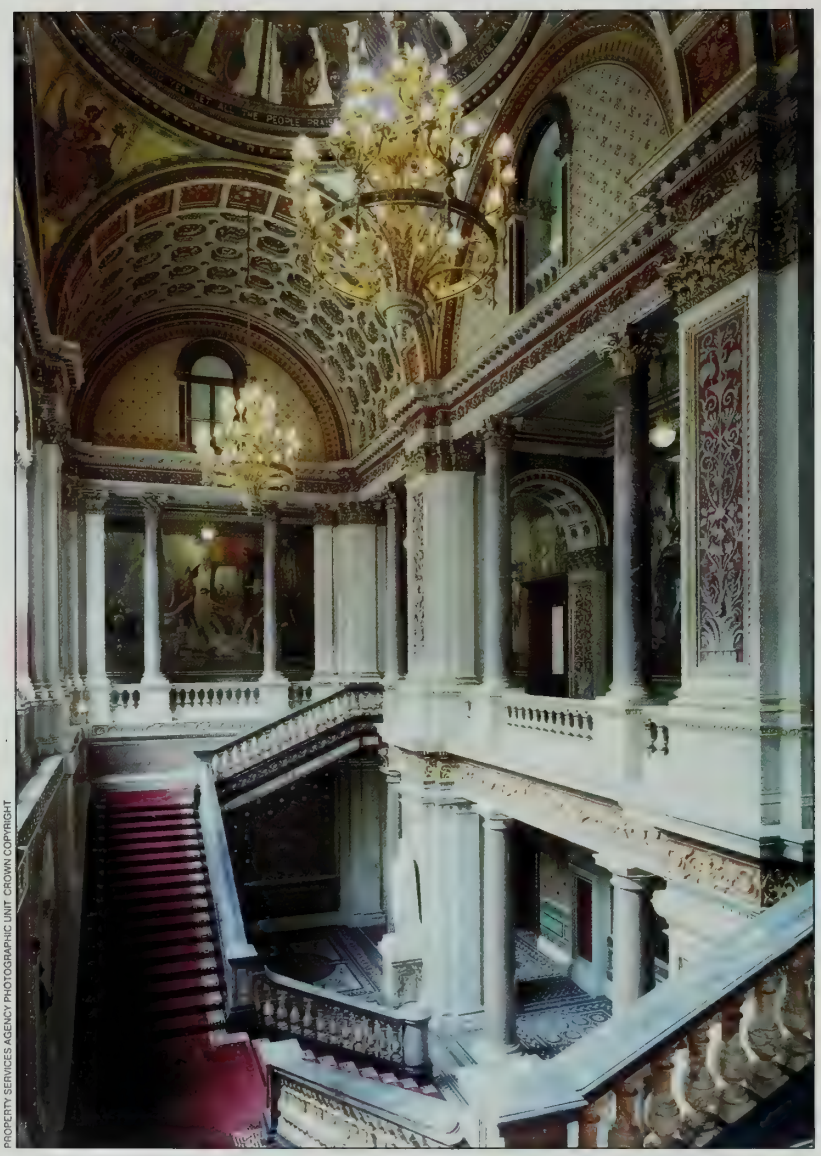

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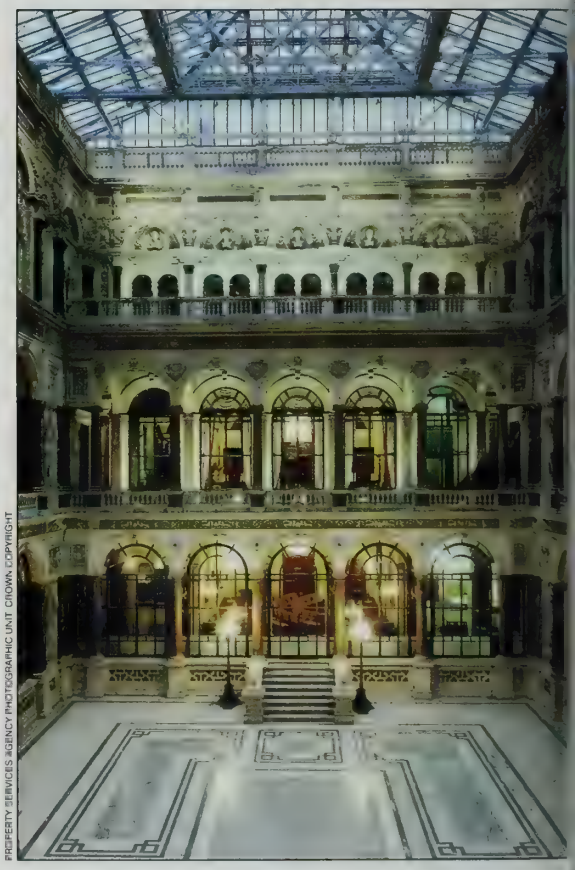
The Foreign and Commonwealth Office, designed by George Gilbert Scott in 1873, is one of over 500 buildings open to the public in London's Open House, held every September. LEFT: The Grand Staircase. BELOW: Durbar Court.



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By Elizabeth Lambert

"IT'S THE ONLY WAY TO truly experience architecture," says Victoria Thornton, projects director of London Open House, a weekend-long event in which more than five hundred buildings, usually closed to the public, welcome visitors. "Books and photographs can't really describe the space and the light; you need to be there. To see sculpture or painting, you can go to a gallery or a museum. To understand a building, you need to walk through the door. My job is to open those doors."

For two days every September, London becomes positively chatty. Anyone carrying the little green Open House guidebook is identified as an enthusiast; strangers with a newfound camaraderie stop on street corners, sharing maps and advice—"Don't miss this, go see that." They're all looking for the white banners reading Open House. Those who don't know about the event see a crowd, ask what's happening and are astounded. "You mean I can go in there? Wow."

It's a word you hear often over the two days; it's also one of the criteria used by Thornton in choosing buildings to be part of Open House. "I go for the ones that give me the 'wow' factor," she says. "It could be a whisper, it could be a shout, but they have to give me that oomph."

Her other criteria are that entrance be free and that the building be one that is not normally seen by the public—or, if it is seen, that rooms not normally accessible be on view. For example, theaters usually show the dressing rooms and backstage areas, a museum might show its conservation laboratories, churches might have

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ARCHITECTURAL OPEN HOUSE IN LONDON

RIGHT: The Channel 4 building, by Richard Rogers Partnership, was erected in 1994 in London's Westminster section and is a new addition to the event. The structure consists of four wings around a garden courtyard.

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the bell ringers in action.

Thornton has a particular fondness for what she calls "buildings that do their job." With its Grand Stair, St. Pancras Chambers, once a great railway hotel, is one of the tour's most popular buildings. "I can just see the dramatic descents and the plumed hats," she says. "Or Richard Rogers's Channel Four television headquarters: All those transparent walls mean you can see the elevators zipping up and down, the frenetic action of the media world. The Foreign Office speaks of the power of empire, exhibitionism, self-confidence; the Royal Court Theatre relates to its theatrical legend as the birthplace of some of the twentieth century's best plays."

Thornton began London Open House in 1993 as part of European Heritage Days, in which forty-six countries organize tours and events. The London weekend has grown to have its own excitement, partly because of the explosion of interest in architecture and partly because of the astounding variety of structures. From Roman baths to twenty-first-century buildings still under construction, the time span is enormous. As one visitor said, the weekend is "like bungee-jumping through the centuries."

Highlights include the

continued on page 154

ABOVE: Writer Horace Walpole began building Strawberry Hill, his residence on the Thames, in 1748 and continued until his death in 1797, setting a fashion for Gothic Revival architecture. RIGHT: The library.

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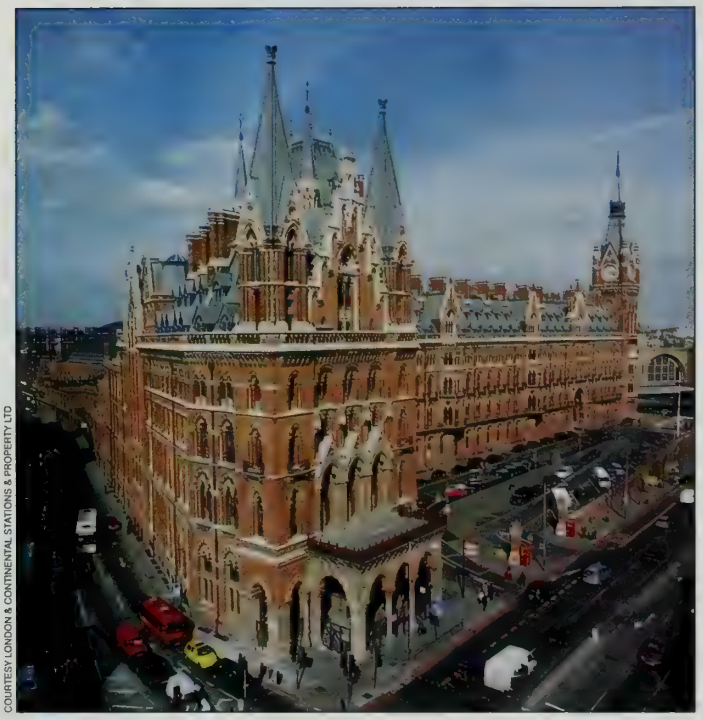

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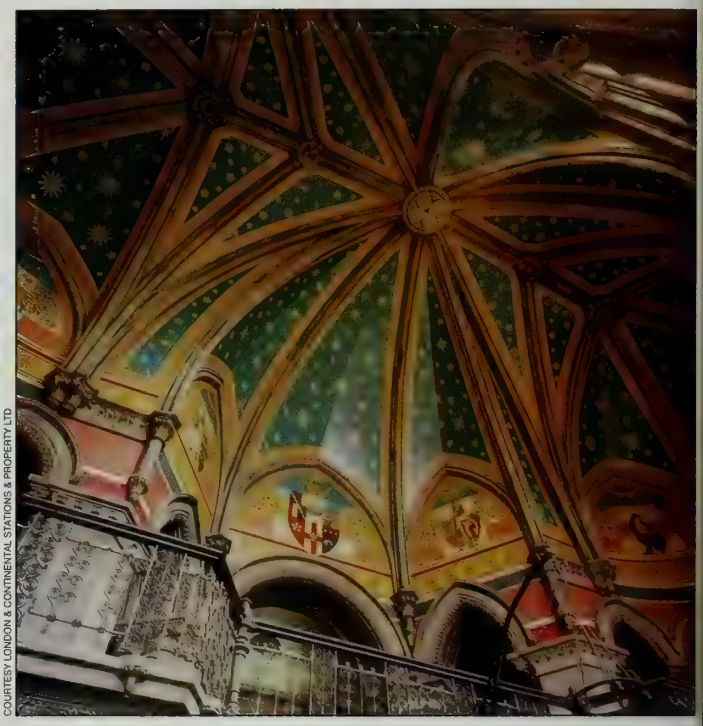

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ABOVE: St. Pancras Chambers, formerly the Midland Grand Hotel, was designed by George Gilbert Scott and built by the Midland Railway Company in 1876. ABOVE RIGHT: The ceiling over the Grand Stair.

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fourteenth-century Westminster Hall, which still retains part of the original eleventh-century building, the largest Norman hall in England. It boasts the earliest large hammer-beam roof in England and was the site of the abdication of Edward II in 1327 as well as the trial of Charles I before he was beheaded. Also accessible to visitors are the remains of Whitehall Palace, which Henry VIII remodeled and expanded when he made it a royal residence. One can see the house where Benjamin Franklin lived, Victorian monuments to industrial might and the offices of twentieth-century superstar architects such as Norman Foster and Richard Rogers.

There are palaces built to

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LEFT: The 1932 Art Déco Hoover Building, by Wallis, Gilbert and Partners. The site was near a canal and a railway to facilitate the distribution of Hoover vacuum cleaners throughout the United Kingdom.

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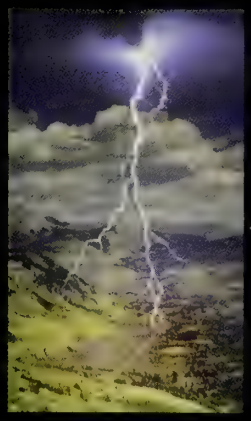

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ARCHITECTURAL OPEN HOUSE IN LONDON

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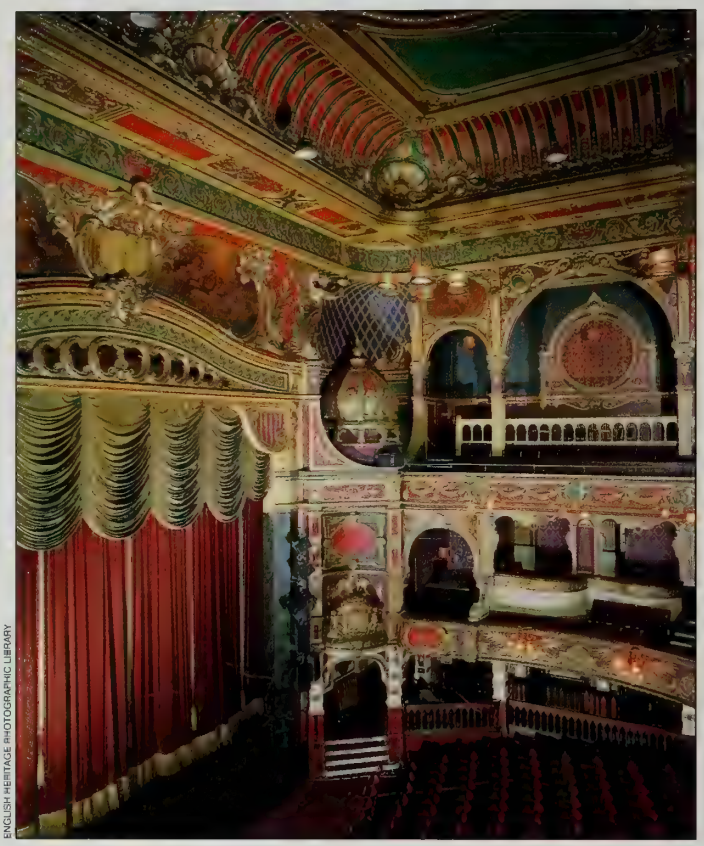
impress, and there are decidedly humble structures, such as the pumping station fondly known as "the Cathedral of Sewage," a triumph of nineteenth-century cast-iron filigree. There is the discreet charm of Horace Walpole's eighteenth-century Strawberry Hill, which set off a trend for Gothic Revival, as well as the rowdy reds and golds of the Hackney Empire, a music hall as eclectic in its design as it was modern in its amenities (it was one of the first buildings in Hackney to have central heating, electric lighting and a projection box for short films). There are dance halls and cinemas, churches and temples, private houses and public sports centers.



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LEFT: The Hackney Empire, from 1901, is a music hall and variety palace. Designed by Frank Matcham, who built over 150 theaters in Great Britain between 1879 and 1912, it is currently being restored.

There are buildings that house British institutions such as the BBC, the Bank of England and the law courts; one can see firsthand the work of the full roll call of British architects, designers and engineers—Inigo Jones, Sir Christopher Wren, William Kent, Robert Adam, Sir John Soane, John Nash, Isambard Kingdom Brunel, William Morris and Sir Edwin Lutyens.

Families make a day of it. Corridors of power relax a bit, and everyone can sit on the grand staircases to get a better view of the ceilings (though attendants often keep watch to stop children from sliding down the banisters).

One eighty-year-old woman saw eight buildings in one day. Did she enjoy herself? "I'm a little tired, dear, but I've had a lovely day," she said. The unofficial record was set by a young man with a fast motorbike who managed twenty buildings in one day.

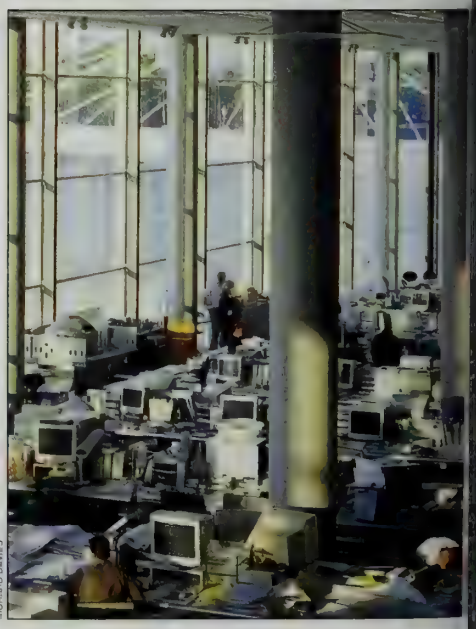
Planning is essential: Get a guidebook at one of London's libraries or by mail. There is also a Web site. Aficionados plan their time like a military operation, because visiting hours vary.

Many tune in to Maxwell Hutchinson, journalist and

continued on page 168

BELOW: Foster and Partners' own architecture studio building was completed in 1990. BELOW RIGHT: The work area is "an open, democratic space," says Norman Foster. "Everyone has a view of the Thames."

RICHARD DAVIES



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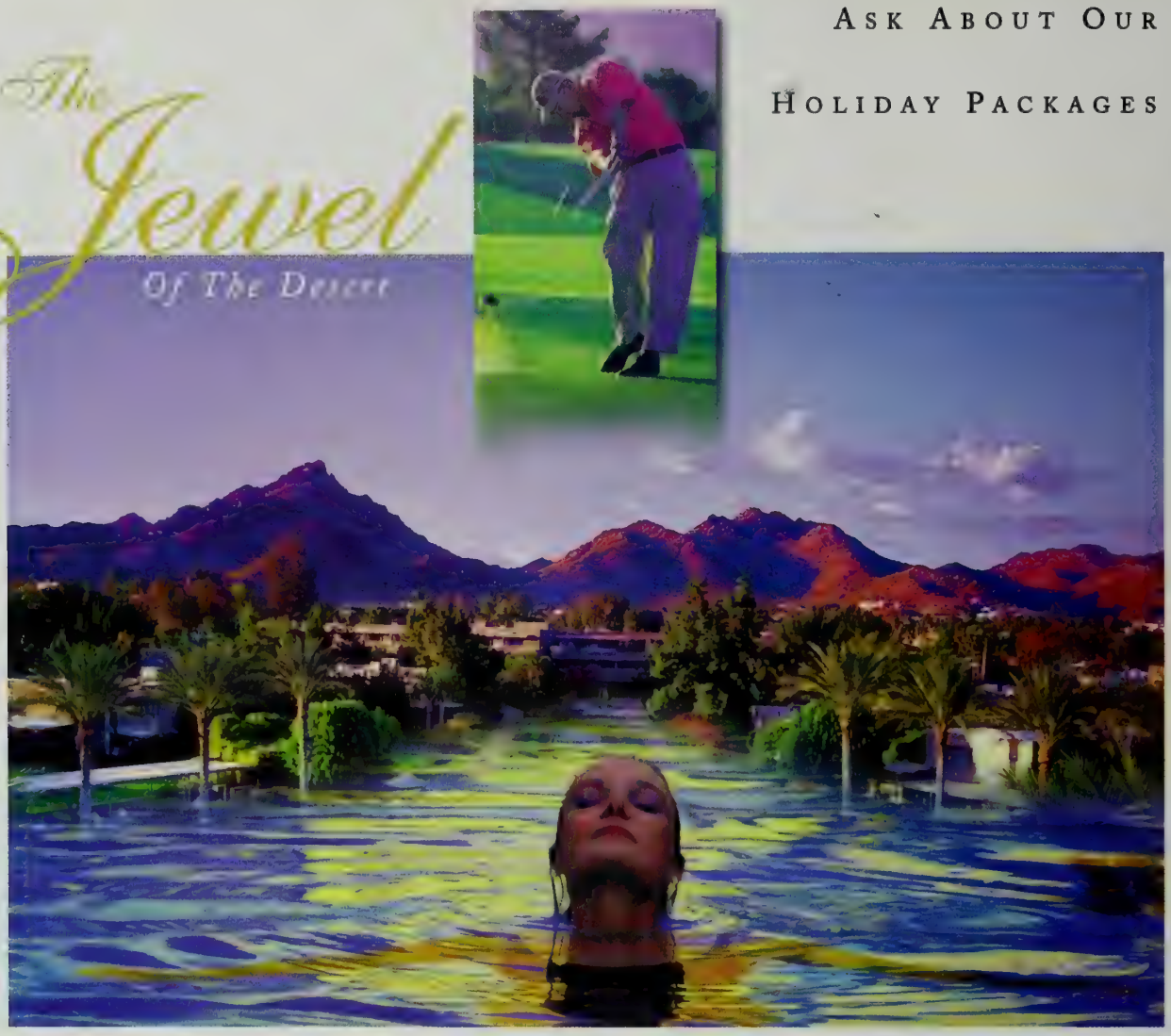

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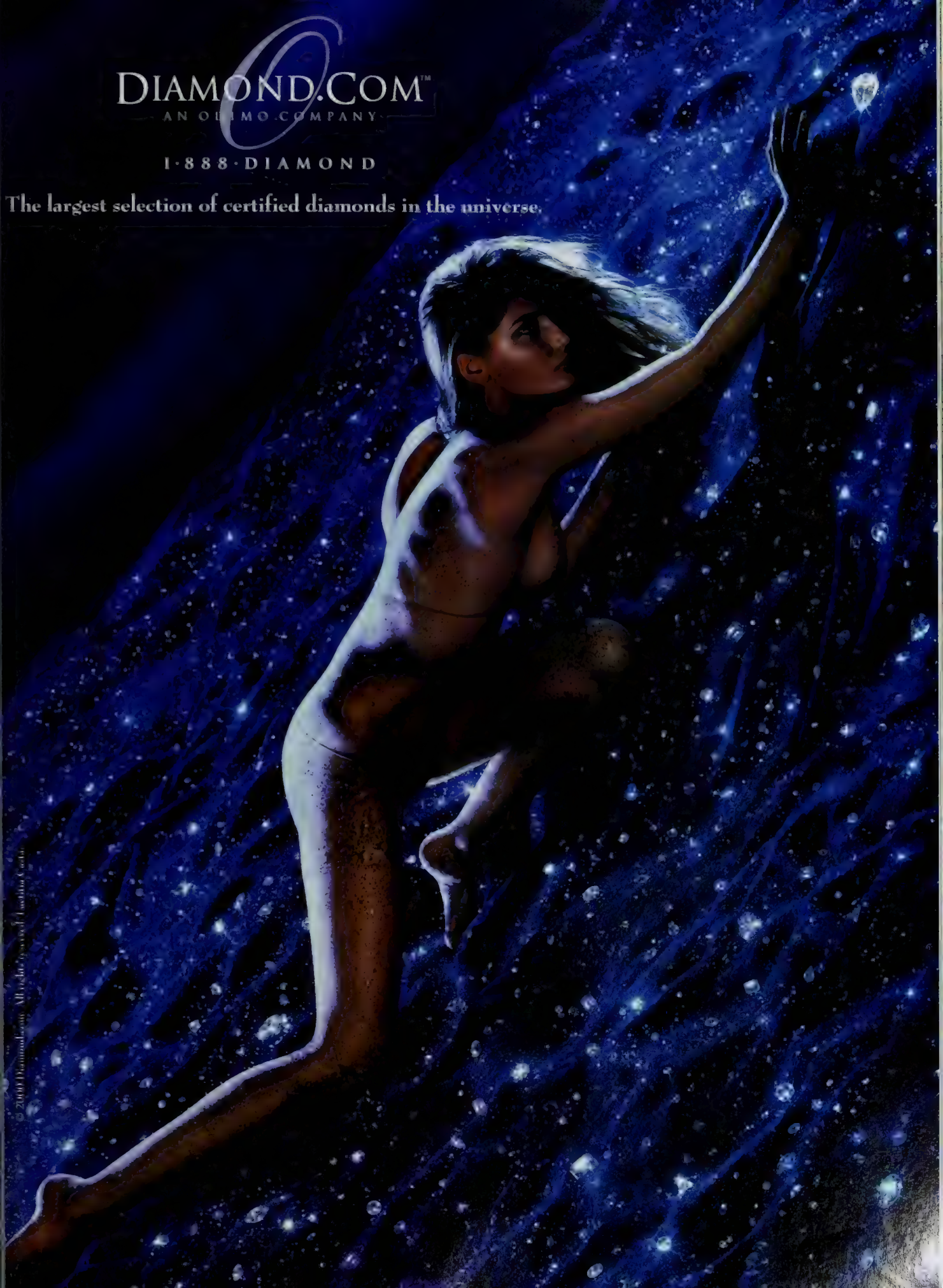
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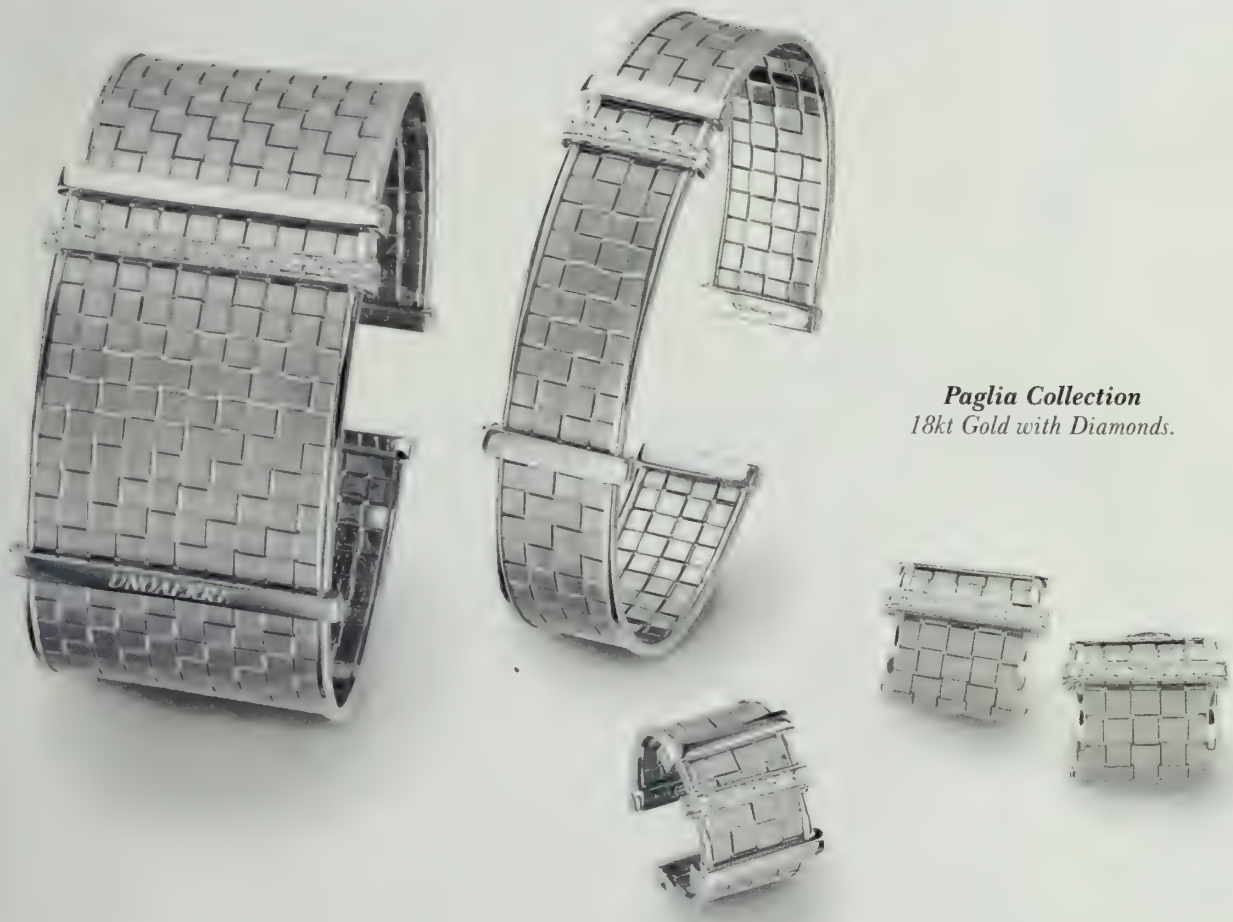

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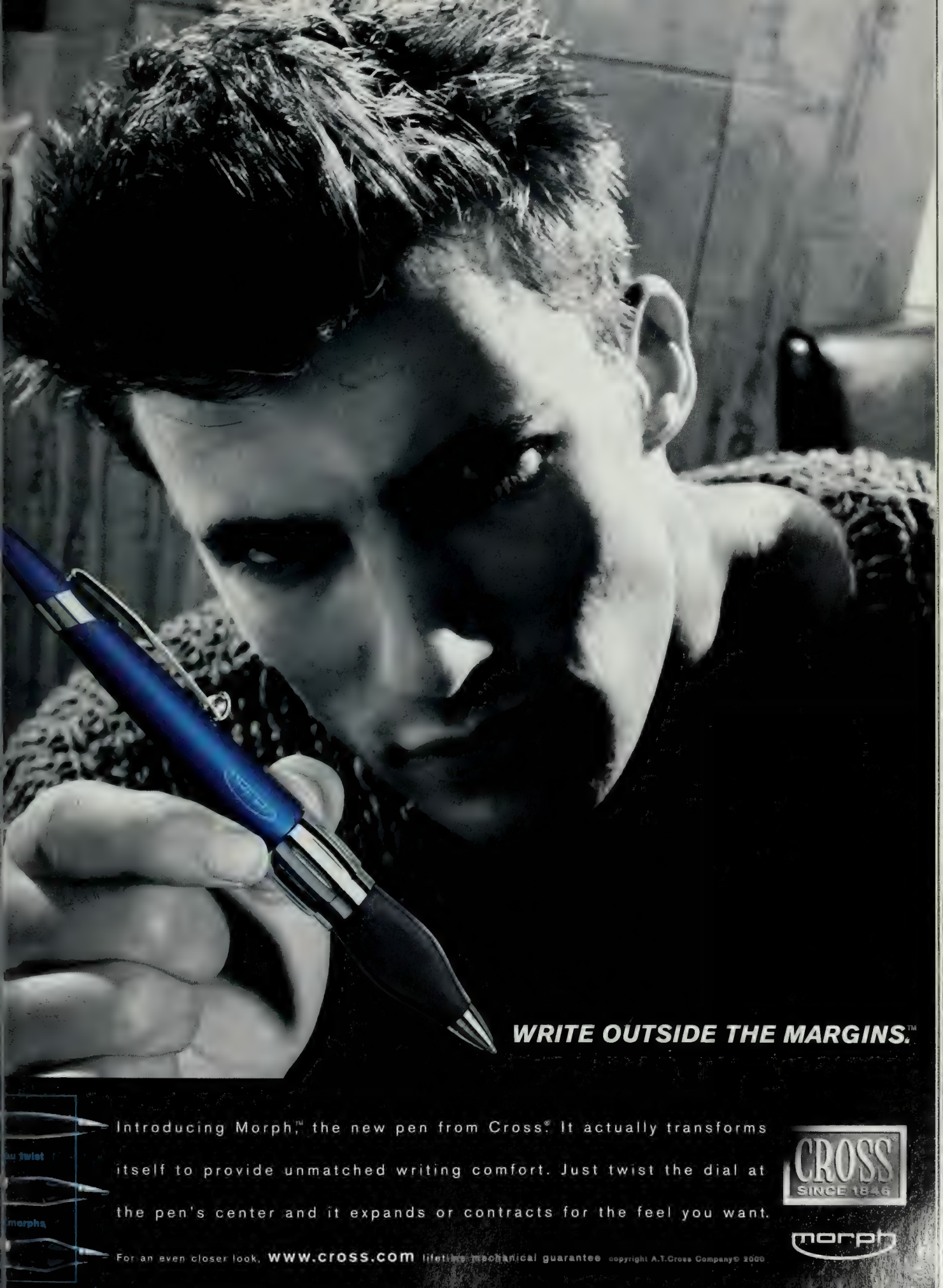
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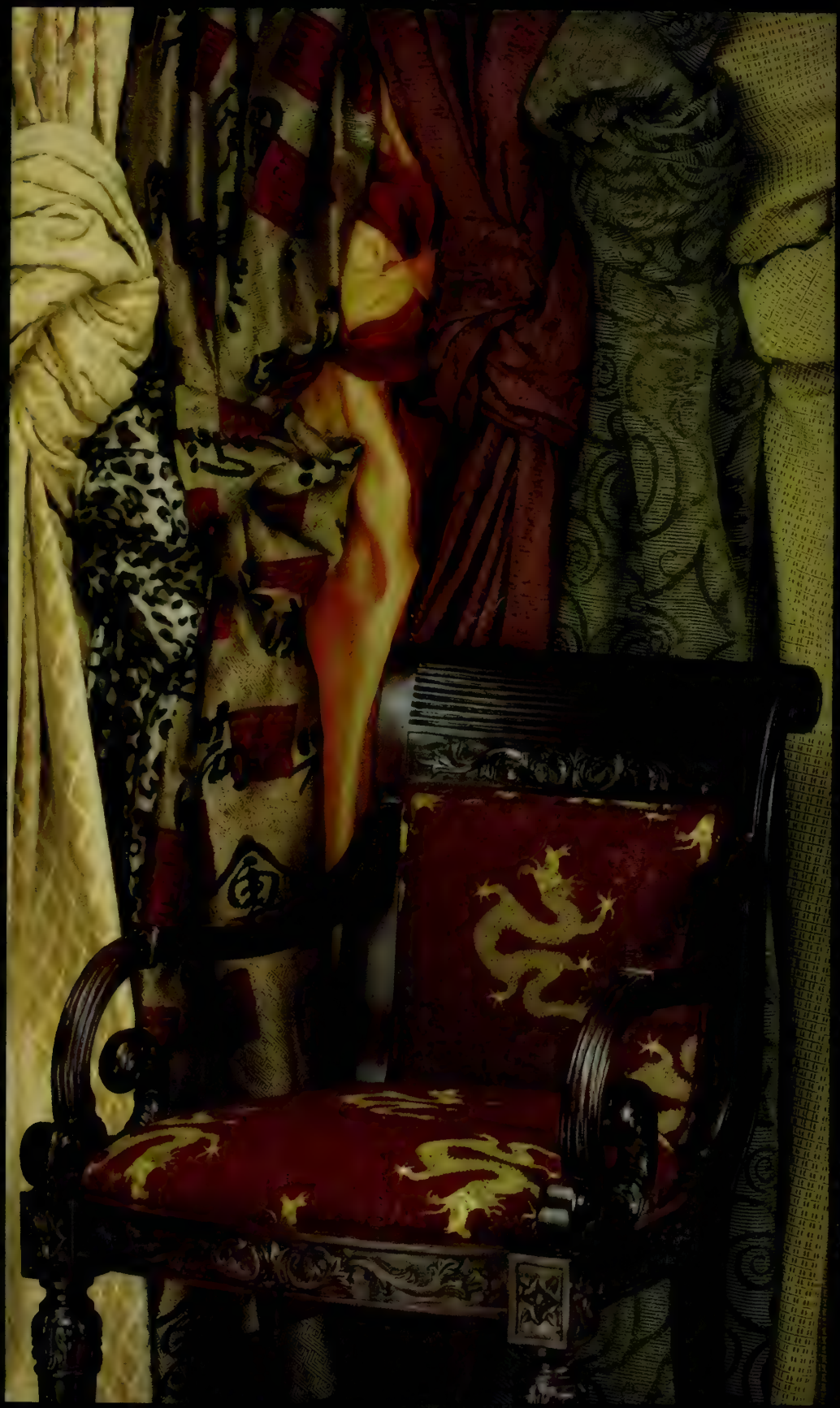

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ARCHITECTURAL OPEN HOUSE IN LONDON

Below: George IV hired John Nash to design the 1828 Carlton House Terrace, three buildings of which are now the offices of the Crown Estate. Right: The conference room's enameled fireplace.

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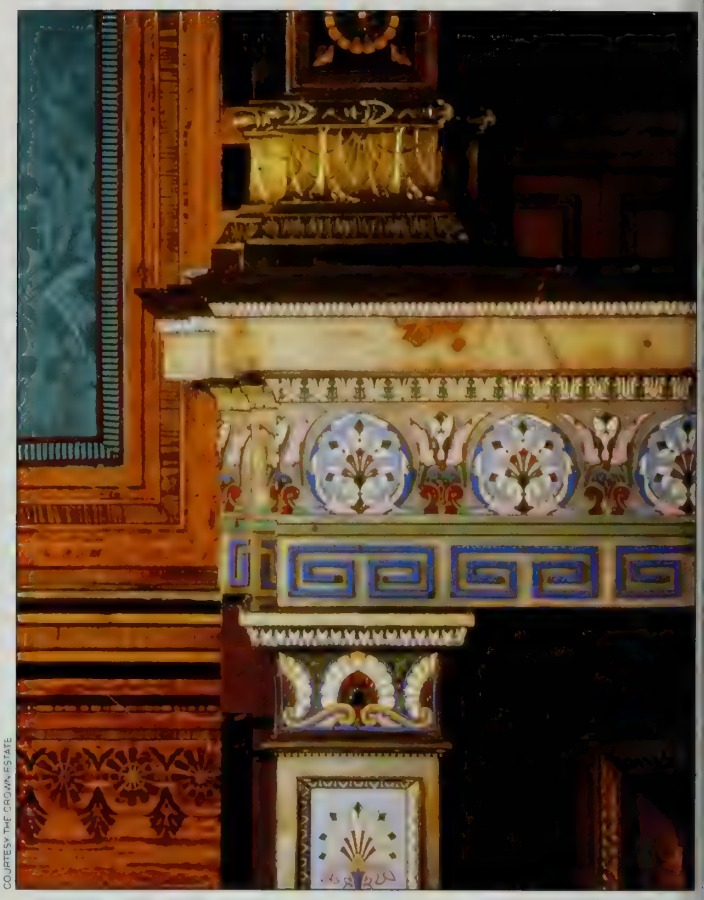

COURTESY THE CROWN ESTATE

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broadcaster, on the BBC's radio station London Live. He bicycles around town on Open House weekend, delivering short, breathless but wildly enthusiastic descriptions of a different building every fifteen minutes. "Sometimes I don't get to the next location in time and have to broadcast while I'm pedaling," he says. "That makes me a bit of a traffic hazard, but at least I can catch the excitement of the day. The atmosphere is remarkable. People suddenly realize that they're surrounded by amazing buildings; it enriches every day of their lives to have an interest in architecture. Those two days make everyone feel good about living in London."

For historic sites, there are volunteers to answer questions; for contemporary buildings, the architects themselves are often on hand. All have a brief printed description to give out.

In return, visitors give something back to the architecture. They remind those who use the buildings every day what a privilege it is to be there. Local residents and scholars from afar can often help fill in the history of the buildings with their own memories and knowledge. A grandmother remembered attending classes in the prison cells of Newham Town Hall after the local school had been bombed during the war. The curator of the Victoria Memorial in Calcutta pointed out that the ceilings of balconies in the Durbar Court at the Foreign and Commonwealth Office were derived from the shape of Indian dowry boxes.

Left: A 1732 Georgian terrace house is the only surviving home of Benjamin Franklin. He lived there for most of the period between 1757 and 1775, and it was the first de facto American embassy.

Architects open their offices and enjoy every minute. Richard Rogers—who also designed the Millennium Dome and Lloyd's of London and codesigned the Pompidou Center in Paris—espouses the philosophy that

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ARCHITECTURAL OPEN HOUSE IN LONDON

continued from page 168

buildings should be understandable and accessible. "That's exactly what Open House can do," he says. "Visitors see models and play around with quizzes on computers in the foyer before their conducted tour of the office. It's our chance to explain how the buildings developed, what we tried to do. From directors to junior architects, we've never been short of volunteers to lead the tours. Everyone has a good time."

Norman Foster—whose buildings include Stansted Airport, the new Great Court at the British Museum, the Reichstag redesign in Berlin and the Millennium Bridge in London—also opens his office, a vast, double-height space that he designed with long working desks arranged so everyone has a good view of the Thames and the Albert Bridge. Everybody, from partners to secretaries, works side by side and has the same amount of space. "There's no typing pool, no closed offices, no secret meetings," he says. "It's a space that encourages creativity from everyone, including clients and contractors. Visitors see the office and understand more about our ideas for architecture. That's good for everybody. The British public's interest in and understanding of architecture has grown considerably in recent years, partly as a result of these annual Open House weekends."

> "The atmosphere is remarkable," says Maxwell Hutchinson. "People suddenly realize that they're surrounded by amazing buildings."

Architect Eva Jiricna is a trustee of Open House, and she too welcomes this new awareness. "It's in architects' own interests for everyone to know more about architecture. People make wrong judgments if they don't understand a building," she says. "There are always dozens that I want to see and new ones every year. It makes a great day out."

Art critic Marina Vaizey, also a trustee, particularly loves "the buildings that are not just the safe choices in central London," she notes. "There are so many great structures that have never been given any official seal of approval but are just as important. Open House reminds us about them."

Finally, be sure to wear comfortable shoes. There is too much, much too much, to see in one weekend. And after your visit, think about what you want to see the following year. □

Next year's London Open House is scheduled for September 22 and 23. For information, visit www.londonopenhouse.org or, from the U.K., telephone 44-9001-600-061.

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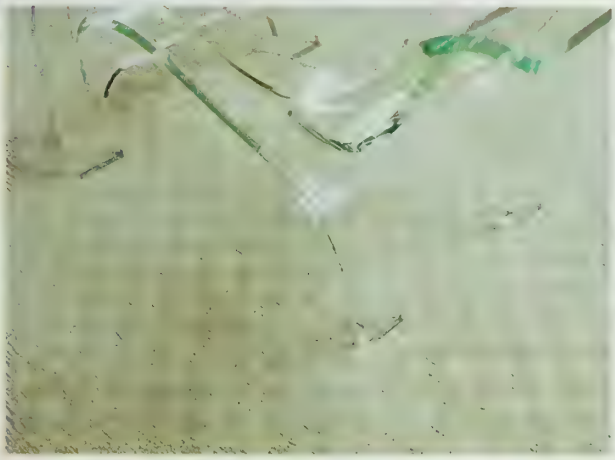

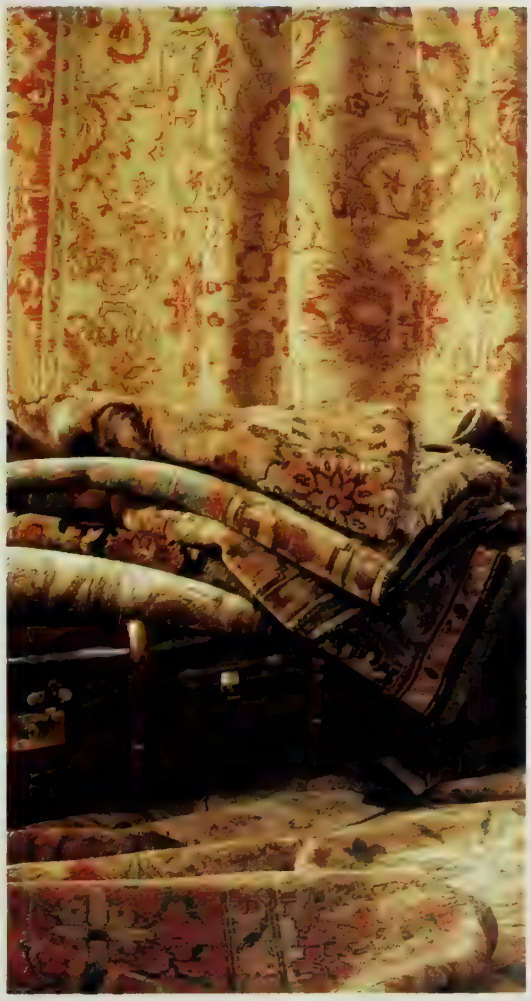

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THE ASPEN MOUNTAIN CLUB

DAVID EASTON BRINGS CASUAL LUXURY TO THE COLORADO ROCKIES

Text by Dena Kaye/Photography by David O. Marlow

"WE WANTED A EUROpean-style club to enhance the skiing experience," says Paula Crown, of the Crown family, the Aspen Skiing Company's major shareholder. "We're all victims of velocity—with e-mail and cell phones—so a place where people could unwind among friends with a great lunch, a book or a game of backgammon seemed ideal." Welcome to the Aspen Mountain Club, which opened in February. Perched atop Aspen Mountain at 11,212 feet, it's almost high enough to touch the sky.

"Upstairs," as some people refer to the club, is a fifteen-minute gondola ride from downtown Aspen. The club is a short walk from the gondola station, through a flurry of skiers poised for the pistes and a phalanx of skis propped outside the Sundeck, a new building by architect Larry Yaw, of the firm Cottle Graybeal Yaw. The club actually occupies one wing of the Sundeck, which also houses a public restaurant. The entire building replaced the original warming hut designed in the forties by Fritz Benedict, Aspen's architectural founding father, and Herbert Bayer, of Bauhaus fame.

continued on page 176

"Sophisticated provincial is how I'd describe my interiors for the Aspen Mountain Club," says David Easton. ABOVE: Architect Larry Yaw, of the firm Cottle Graybeal Yaw, designed the building.

ABOVE: Timbers frame the Sundeck. RIGHT: The living room. Lee Jofa paisley. Christopher Norman chair-back check. Chair fabric, Brunschwig & Fils. Kravet drapery fabric.

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With wood siding, a patinated-copper roof and a base of native stone, Yaw's structure echoes its remote summit location, European mountain shelters and Aspen's illustrious mining heritage. (At one time Aspen was the largest producer of silver in North America.) A notable twenty-first-century aspect of the Sundeck is that it is one of only ten buildings in the country to receive environmental certification through the U.S. Green Building Council's LEED program, earning stars for, among other features, its use of low-toxicity paints and glues to protect indoor air quality. "We wanted to be in the forefront on issues relating to the environment," says Crown.

Discreetly placed at the far

continued on page 178

Above: "The dining room is the club's exclamation point," notes Easton. Vase, Country Floors. Old World Weavers banquette fabric. Renaissance carpets throughout.

Left: "The club is meant to be a comfortable place where guests feel they're at home," says Easton. The terrace faces southwest, toward the Elk Mountain range.

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THE ASPEN MOUNTAIN CLUB

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end of the Sundeck's porch is the door to the Aspen Mountain Club. Step through it, and the rawhide West ends. The small entrance hall instantly sets the scene with textured plaster walls painted a soft salmon, printed linen draperies and an antique pearwood commode. "I wanted to blend European and American elements that were suitable for a contemporary Colorado ski resort, without being too 'alpine,'" says David Easton, who designed the interiors. "The overall effect should give people a sense of being away but, at the same time, the feeling of being at home."

The premise of the club was also to create an athletic venue by offering lots of sports and outdoor activities. There is reciprocal membership with the Eagle's Club in Gstaad, the Corviglia Club in St. Moritz and the Game Creek Club in Vail. The biggest events center around skiing, with races for all ages and abilities. In summer the club organizes hikes, barbecues and off-mountain activities such as golf and tennis tournaments. It is also available to the community for nonprofit fundraisers or a moonlit shebang for one hundred. In the "Republic of Aspen," where the idea of private clubs still raises hackles in some circles, accessibility is a plus.

The day-to-day business of the club, however, from first lift up to last lift down, is the utmost tender care and feeding of the 275-plus members. Some perks currently offered are two lifetime ski passes and a locker, featuring individual ski boot warmers, at the base of Aspen Mountain. Unfailing service being the modus operandi, it's no accident that the first person one sees at the club is the concierge. No request is beyond the pale—massages, baby-sitters or airline or dinner reservations.

continued on page 180

LEFT: "Although the bar is off the living room, it has a different attitude. Here, guests can warm themselves by the fire while taking in the views. The views are everything."

BELOW: "The dormers and rooflines echo turn-of-the-twentieth-century silver mining structures," says Yaw. A copper roof crowns the heavy timbered gable.

BELOW: "The cavelike wine room can be used for private dining." The photographs are by Andy Katz. Lee Jofa tapestry pillows. Settee fabric, Old World Weavers.

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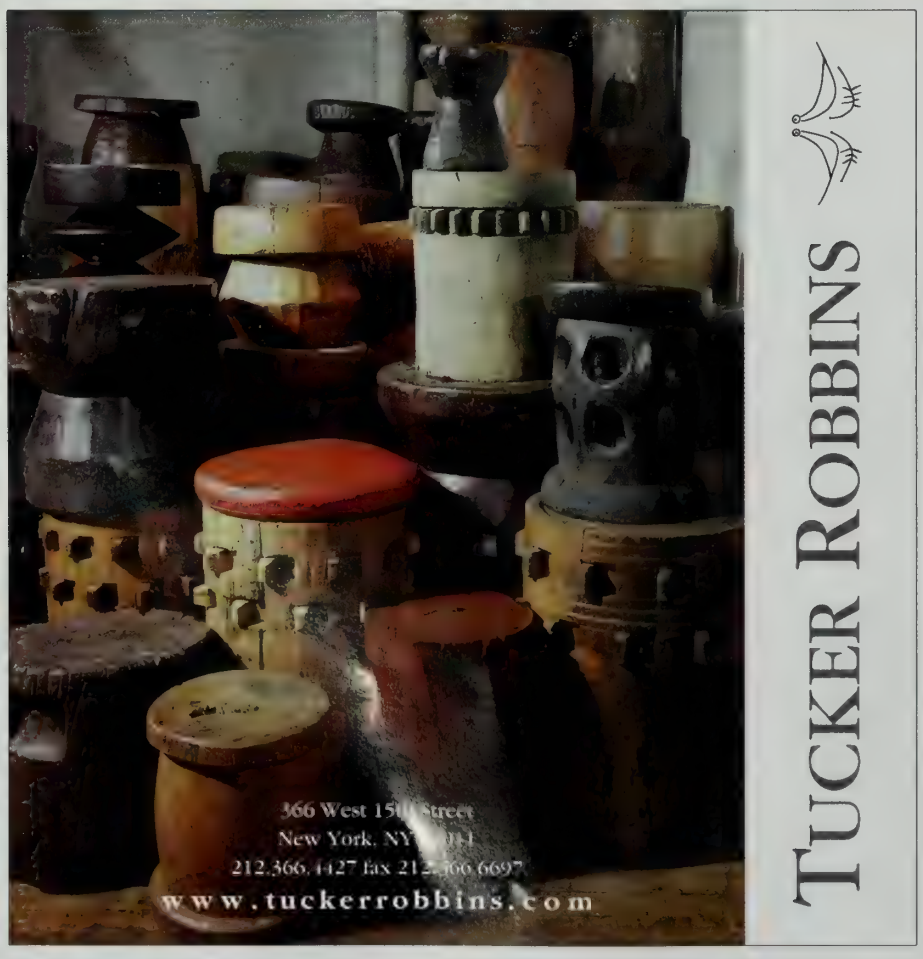

ASPEN MOUNTAIN CLUB

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The club's dining room, living room, small bar and dining deck all have dazzling mountain panoramas and/or views of skiers coming off the lift. Opposite the concierge—just before the tiny room with the fax and the computer for e-mail and stock quotes—the mudroom awaits. Cubbyholes contain the Aspen Mountain Club wool scuffs, made by Sorel (green for "ladies," blue for "gentlemen"). "I love the slippers because I can take off my boots and give my feet a rest," says founding member Evelyn Lauder, who cross-country skis with her husband, Leonard, on Richmond Ridge. "The slippers make everybody feel at home."

David Easton's mission entailed more than just creating a homey nest out of 7,000 square feet. It is, after all, a club. "Guests move in and out of a club; you can challenge them with some boldness because they don't have to live with it twenty-four hours a day," says the designer. "You're also solving problems for one hundred people as opposed to, say, two to six in a house, and that means finding what's functional and comfortable for large numbers."

He also needed to translate the general goal of "European style" into something tangible. "I looked for traditional pieces that I could edit to relate to a modern Aspen lodge," says Easton, who brought in pottery from Italy and fabrics from Salzburg. "To me, a ski lodge is a provincial wood building, and *provincial* means country elegance." "It has the feeling of a Swiss refuge," observes Eric Calderon, vice president and general manager of The Little Nell, which operates the club. "It's a place where you seek shelter from the elements that's comfortable and welcoming but not too plush and sumptuous." As Easton, who admits he doesn't ski or do *any* exercise, succinctly puts it: "Nothing too ritzy."

The living room is a warm and inviting space with sofas upholstered in textured linens, wood chairs with cushions, shelves filled with books and board games, and several phones. (There is even a private phone room with a steel door.) The focal point of the room is a floor-to-ceiling stone fireplace. "I

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ASPEN MOUNTAIN CLUB

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might go to the club every day, but I don't always eat lunch," says Jill St. John, charter member with her husband, actor Robert Wagner. "Sometimes on a cold morning I'll warm up for fifteen minutes with a cup of hot chocolate by the fire and read the papers."

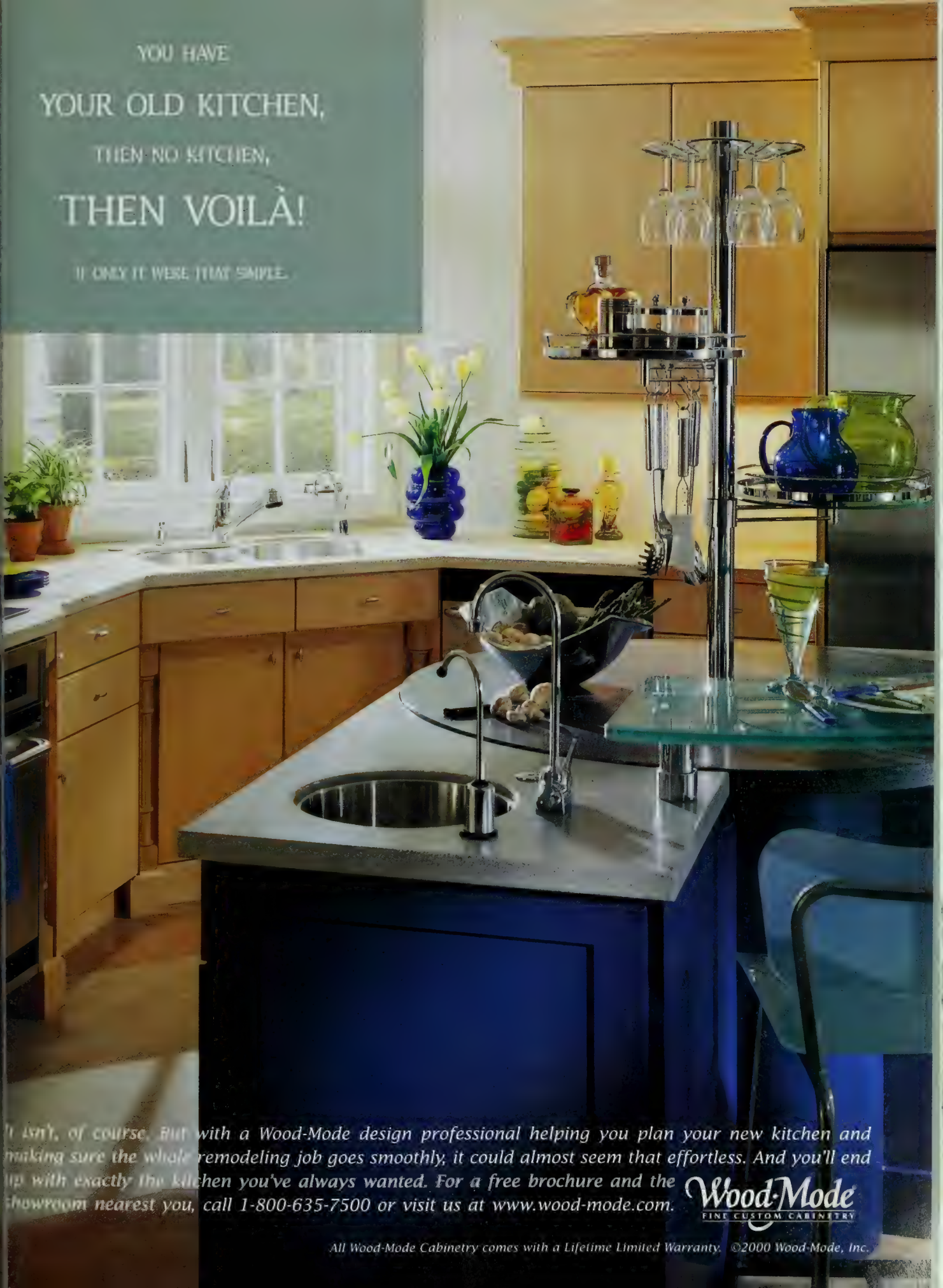
"The living room has a sense of physical and visual comfort that puts people at ease," says Easton, who opted for ivory walls and persimmon draperies. "The furniture is arranged in a way that isn't stiff; you can move the chairs around as you would in your own house."

The dining room's generous windows frame the tips of Aspen's famous summits: Maroon Bells, the Highlands and Mount Hayden. An adjoining deck where you can eat takes you even closer to them. "Respecting the vistas was key," says Easton, who felt the décor should complement the architecture and the site. "In all the rooms, you want to look out."

In the center of the dining room is a circle of curved banquettes, above which is a gunmetal steel chandelier suspended from a sunburst medallion painted by Anne Camp Thomas, set into the pine-board ceiling. "Most of the kick comes from textures—the cornhusk-yellow banquette wool, the crewelwork on the pillows and draperies, the Portuguese needlepoint carpet, the different woods—rather than a strong decorative color," says Easton. "I felt the envelope had to be neutral to suit the room's many uses."

Just off the living room is a small bar with a stone fireplace and a large banquette under the window. One can sit at the bar or on Isle of Orkney–style chairs at a table and order from the bar menu. For absolute dining privacy, members can descend via a spiral staircase to the cave, or wine cellar. The intimate space has an etched-and-stained-concrete floor, a big stone fireplace, two handmade wood tables that easily seat ten and an early eighteenth-century steel chandelier.

The powder room around the corner, however, breaks ranks with the club's décor. It's painted bright red. Why? Just for the hell of it. "Architecture and decoration are emotive things, and sometimes you have to stop thinking and just go for it," says David Easton. "I think you have to say that about life." □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RESTAURATION FOCUS AT THE LOUVRE

REUNITING THE OBJETS D'ART COLLECTED BY FRANCE'S LAST KINGS

Text by Roland Flamini/Photography by Vincent Thibert

FAMILIES COLLECT OBjects and pass them on from one generation to the next: Furniture, pictures, accessories, start off as possessions and become heirlooms. The idea came from the kings and queens of Europe, whose collections form the basis of many leading museums, notably the Louvre in Paris. A lot of what is on display in the Louvre is linked directly or indirectly to France's monarchs. In later years, of course, artworks and objects were acquired elsewhere, and the original sources were diluted. But to stock its seven new Objets d'Art galleries, which opened in the Salle Richelieu last December, the museum went back to an old idea.

The galleries cover the years 1814–48, the period between the defeat and fall of Napoleon Bonaparte and the ascendancy of Napoleon III: thirty-four years when kings again ruled France. What is remarkable is that virtually every one of the 174 items on display—furniture, paintings, porcelain, wall hangings and other objects—belonged to one of the three monarchs or to one of their children.

Despite the Louvre's enormous wealth in practically every other area, its collection of objets d'art of this period was for a long time small and generally undistinguished. "It was a gap, a large gap," acknowledges Anne Dion-Tenenbaum, curator of objets d'art at the museum.

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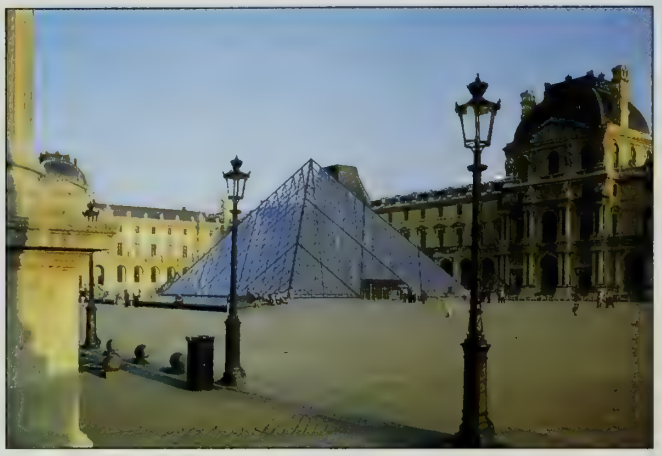
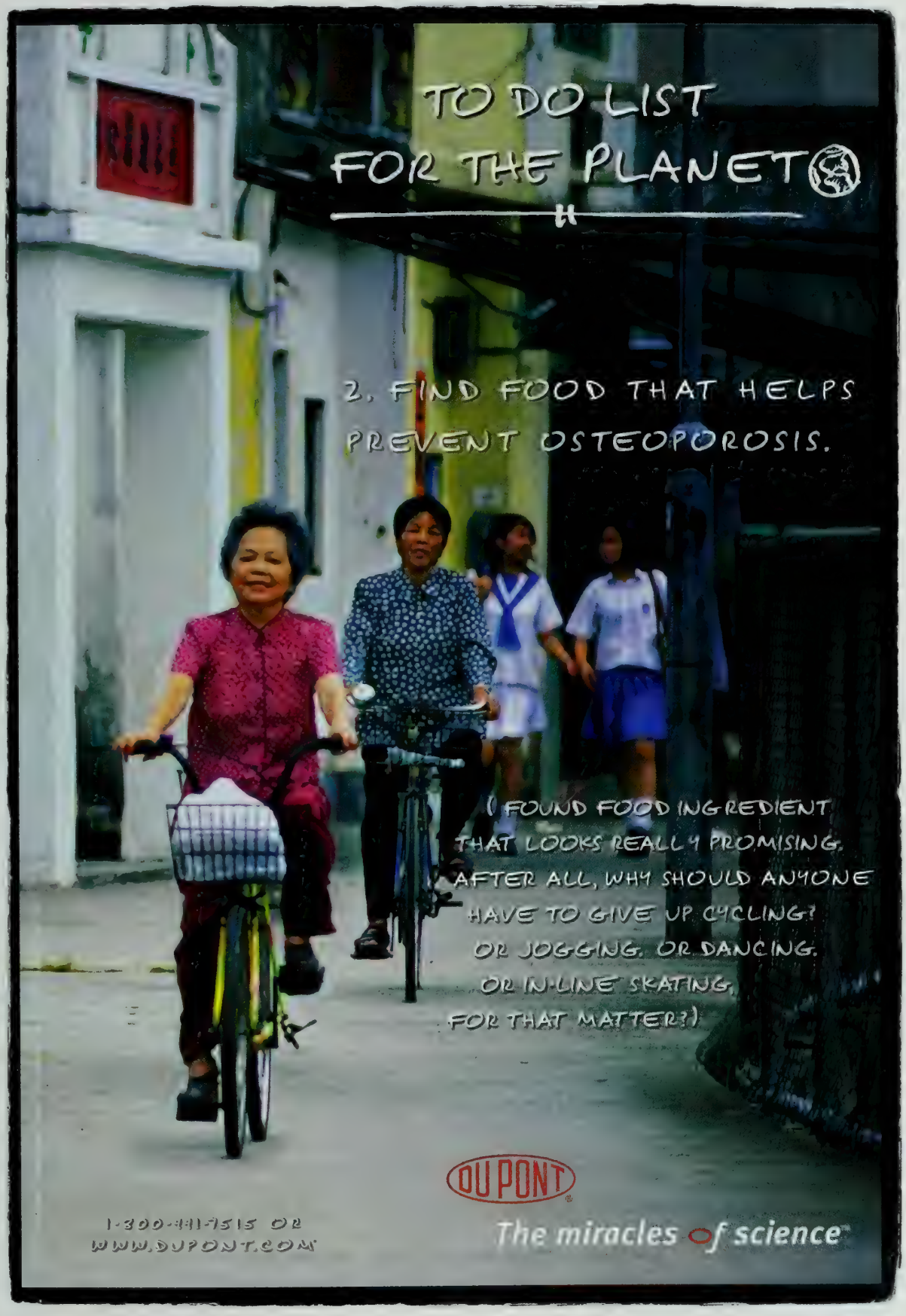


The Louvre in Paris has opened seven new Objets d'Art galleries, devoted to the years 1814 to 1848. LEFT: I. M. Pei's glass-pyramid entrance to the museum.

BELOW: A re-creation of the bedroom of Charles X, the second of the three ruling kings of this period, includes an elaborate 1824 canopy and a Savonnerie carpet.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RESTAURATION FOCUS AT THE LOUVRE

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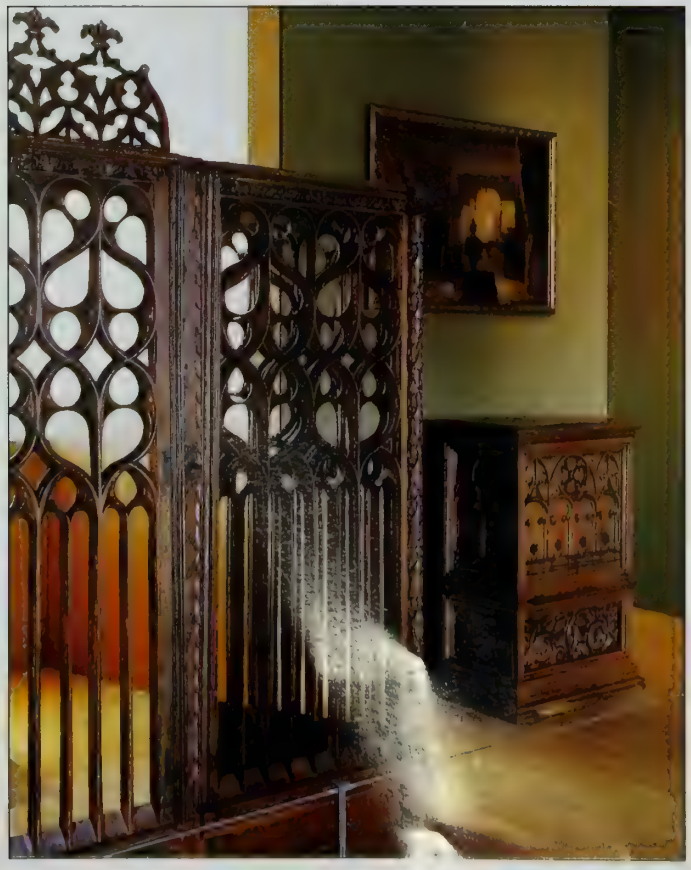
"The Louvre really had very little in the *style Restauration*, so it became a museum priority to increase what was there at every opportunity." Between 1986 and the present the Louvre bought or was given one hundred and ten important objects from the period, and the search is still on. "The Restauration has come into fashion, so the very good pieces are starting to come on the market," she adds.

The Restauration style came to a close around the 1830s, to be followed by the French Renaissance Revival and the Gothic Revival, both of which spilled over into the Second Empire. If galleries 75 through 81 do nothing else, they show French high décor emerging unscathed from the humiliation of France's defeat. The years of political uncertainty were also a golden age of decorative arts, admired and copied throughout Europe, with the French royals as its discerning patrons.

Two 1818 Sèvres vases—gifts from Louis XVIII to his brother, who later became Charles X—reflect the popular interest of the time in African wildlife.



LEFT: An 1837 Gothic Revival screen, which is depicted in the nearby painting of the studio of Louis Philippe's daughter, was only recently uncovered and identified.

The monumental bed on display—Restauration furniture at its grandest—belonged to Charles X, the second king in the restored monarchy. It is shown with other pieces from the royal bedroom suite in the Tuileries palace in Paris. Because the kings revived an earlier tradition of conducting business from their bedrooms, the canopy has the gilt opulence of a throne. The carved giltwood headboard is deco rated with the royal fleur-de lis and topped by sculpte garlands of flowers and frui The canopy is so high tha the gallery ceiling had to b raised to almost twice it original height.

Charles X ordered the be on his accession in 1824 s he would not have to slee in the one in which his old er brother and predecesso Louis XVIII had died an in which his body had lai in state prior to burial. But t save money, the new be was made to the exact mea surements of the old s that the 1817 silk-lined blu velvet draperies, richly em broidered with gold threa the fringed border aroun the canopy and other fitting could be used.

Also from the bedroo at the Tuileries are th

continued on page 19

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RESTAURATION FOCUS AT THE LOUVRE

continued from page 190

gold-encrusted silk-and-velvet wall hangings in the same specially created shade of blue adopted as the royal color to replace the imperial red of Napoleon's time. Clusters of ostrich feathers at the canopy's four corners provide a majestic flourish to the structure, but, Dionenbaum says, having the feathers cleaned is something of a problem, because there's only one woman in Paris who does the work, and she's kept busy with the costumes of the famous Crazy Horse nightclub."

The array of decorative Sèvres vases, ranging from large to outsize, in the new galleries is mainly the result of Louis XVIII's interest in porcelain. He acquired two fine examples with classical medallions and gilt-bronze swan's-neck handles when he visited the Sèvres factory early in his reign. Also in the museum are a pair of massive, five-foot-high vases with African wildlife scenes painted by Jean-Claude Develly. They were a gift to the king's brother, Charles, who later ordered another in the same size depicting his own triumphal entry into Paris as a Roman scene.

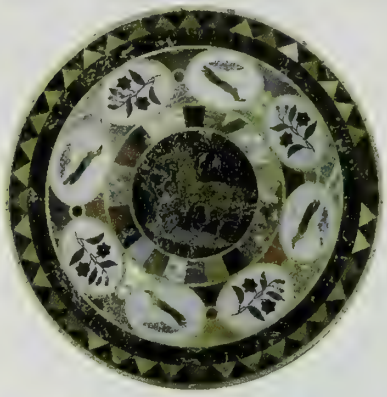
Trade fairs and expositions to promote French industry and craftsmanship were gaining popularity during this period, and the royals were enthusiastic customers. At the 1819 Paris Exposition one of the royal princesses, the duchess de Berry, saw and snapped up a spectacular crystal-and-bronze dressing table and chair in the Neoclassical style. Conceived by the designer Nicolas-Henri Jacob, the table and chair are decorated with gilt bronze. The table's oval mirror is suspended between two candelabra and flanked by statuettes of the deities Flora and Zephyrus, the goddess of flowers and the god of the west wind, respectively. A music box played when the central drawer was opened. The lyreback crystal chair stands on two turned legs in front and a single rectangular pedestal at the back.

Twenty years later Louis Philippe, the last reigning king of France, gave the stamp of approval to the Renaissance Revival trend in French décor. An example on display, which came from the 1839 exposition, is an oak commode with finely carved doors and panels and marble-and-ebony inlays inspired by the work of sixteenth-century Italian cabinetmakers. His son, the duc de Nemours, purchased what is now one of the prize objects in the collection, an

continued on page 192

LEFT: Charles X's daughter-in-law, the duchess de Berry, found the Neoclassical crystal-and-bronze dressing table and chair at the 1819 Paris exposition.

ABOVE: A circa 1835 bronze clock, one of the many clocks on display throughout the new galleries, was inspired by a scene in John Milton's epic poem *Paradise Lost*.



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RESTAURATION FOCUS AT THE LOUVRE

An image of Louis Philippe, the last reigning king of France, adorns the mantel clock, which is with an 1839 Renaissance Revival commode and a pedestal clock.

continued from page 191

exquisite ceremonial drinking cup made by the Parisian silversmith François-Desiré Froment-Meurice. Dion-Tenenbaum points out that Froment-Meurice "was often called the new Benvenuto Cellini," and it's easy to see why. The agate piece has a handle of twisting vine in gilt silver, adorned with green enamel leaves and bunches of tiny pearl grapes. Three mythological figures lounge at the base; and on the inside of the handle is a minute but finely finished figure of a lizard about to raid a bird's nest.

Displayed in another gallery are items of Gothic Revival furniture from the studio of Louis Philippe's daughter, Princess Marie d'Orleans, who was an amateur sculptor. Until recently, the vertical Gothic lines of the mahogany folding screen made for the princess in 1837 were known only from a contemporary painting of her studio, done by Prosper Lafaye. The painting has been in the Louvre for years, bu the screen was thought to have bee long since lost, perhaps even destroyed In 1998 it was unexpectedly donate to the Louvre by a Paris collector and it now stands in the same roon as its illustration.

Then there are the clocks, a dozen of which are scattered through th galleries, the work of the finest Frenc clockmakers of the nineteenth centur They range from the mantel cloc made by Pierre-Philippe Thomire to porcelain clock by Sèvres and from th enamel-and-silver inkstand and cloc made by Frederic-Jules Rudolphi i 1844 to a Pierre-François Feuchèr mantel clock surmounted by a bronz sculpture of the archangel Gabriel de feating Satan in a scene from Joh Milton's epic poem *Paradise Lost*. It a point of pride at the Louvre tha all the clocks show the correct tim There's a staffer whose main job is t keep them wound. □

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This house, with its large porch, gingerbread fretwork and raked sand garden, is a typical mid-19th century Cayman Timber House.

A vanilla tree keeps the courtyard of this bungalow shady and cool. Bungalows' low, wide roofs and asymmetrical connecting spaces, inspired by American homes, are among the most popular styles of houses being built in the Cayman Islands today.

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The gingerbread fretwork and bright colors on this gazebo echo the architecture of traditional Timber Houses in the Cayman Islands.

Marion Bodden, who was born in 1922 in George Town, Cayman Islands, described the friendly competition between neighbors: "Each one wanted their yard to look the prettiest, with the white sand and the pink conch shells. We would have gravel in a path from the door to the road to walk on, with the conch shells to keep the gravel in, to keep it from spreading, then on both sides was the smooth white sand. It looked beautiful."

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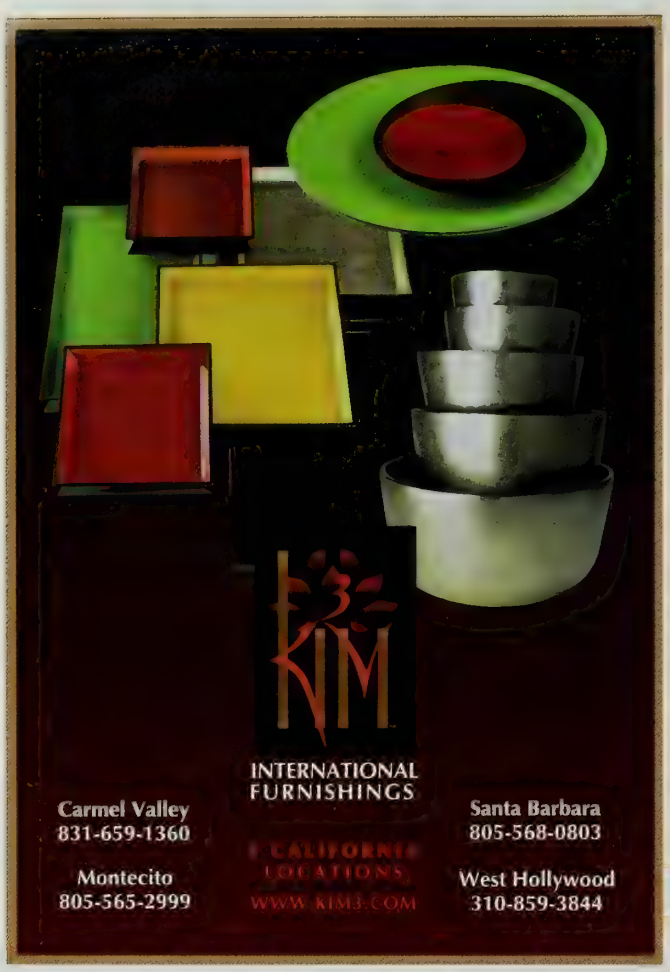

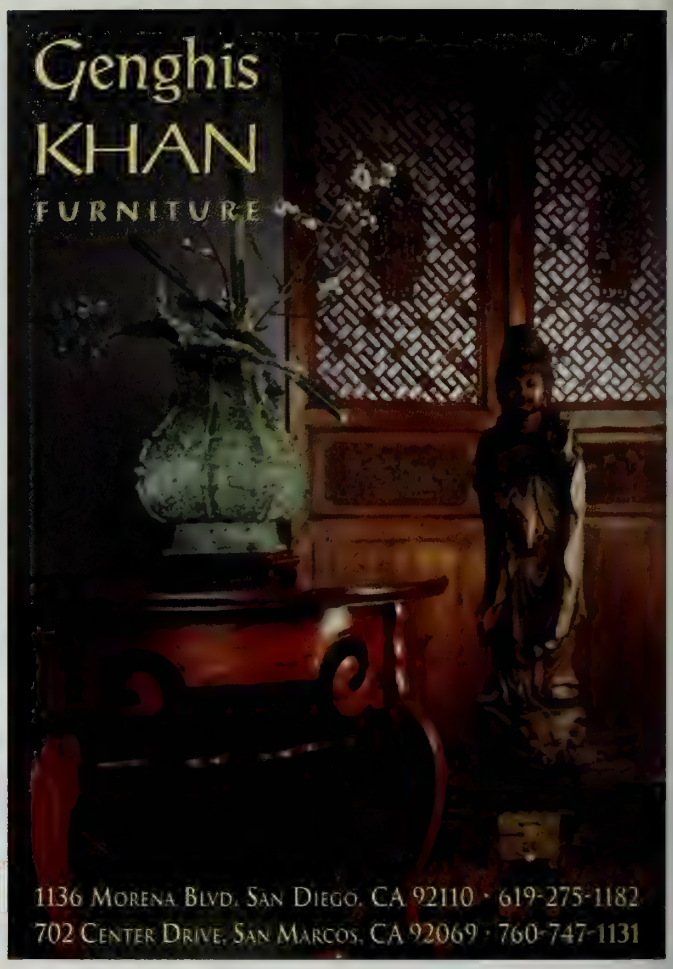

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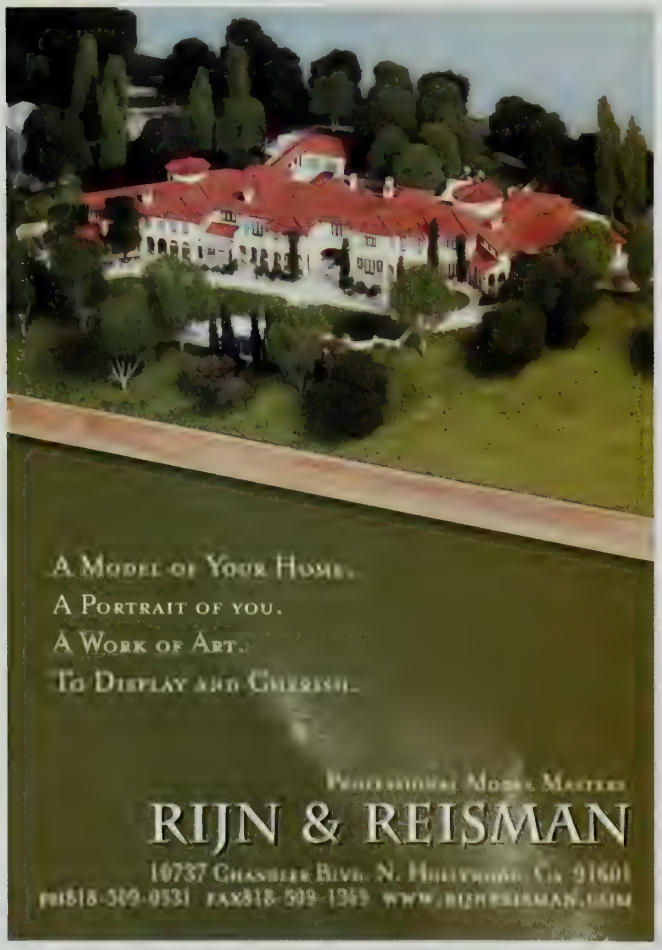

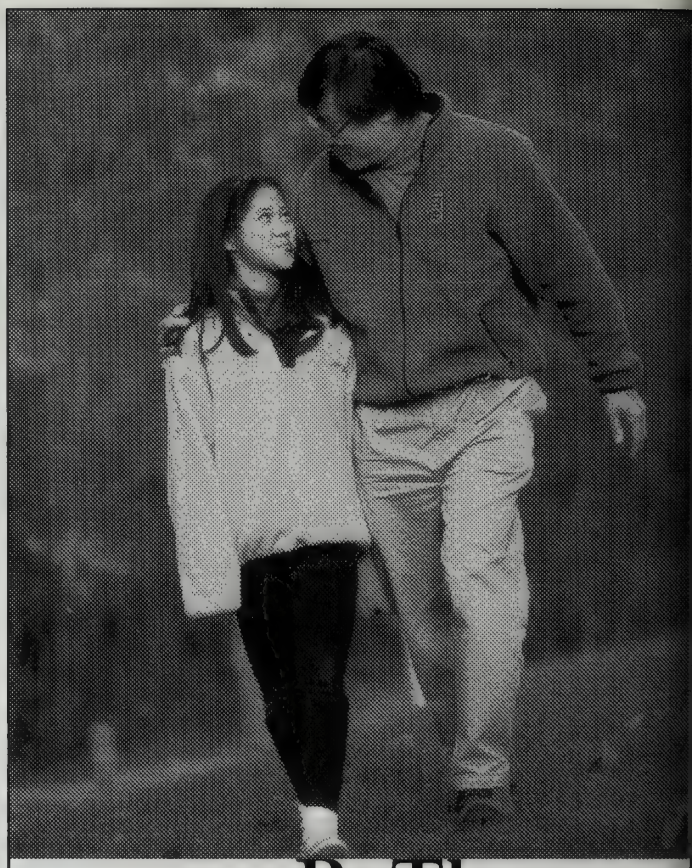

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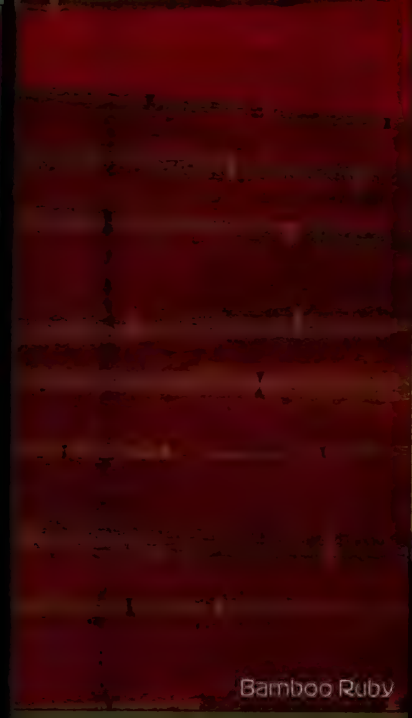

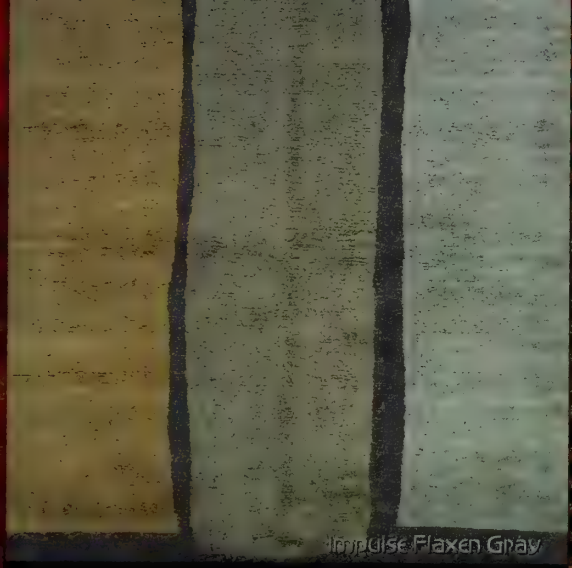

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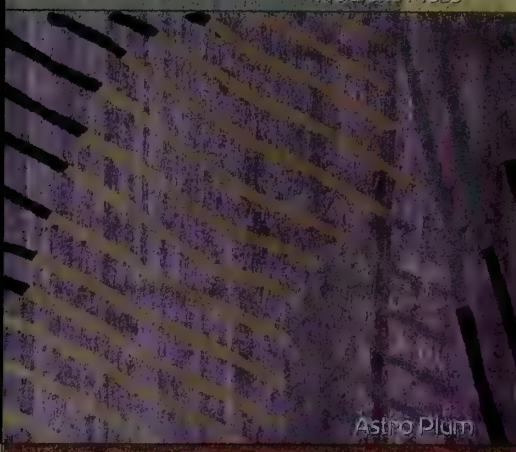

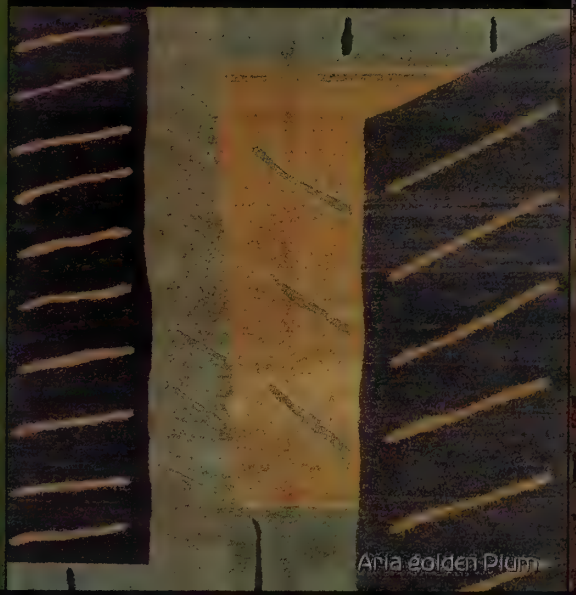

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VOTING IN CYBERSPACE?

THE PROS AND CONS OF CASTING YOUR BALLOT ONLINE

By Nicholas von Hoffman

If it isn't a terrible mixture, it's certainly not one that bodes well. It brings together two areas of life famous for exaggeration, hyperventilated optimism, fraud, misapplied idealism, the crudest forms of self-advertisement, ridiculous self-promotion, greed, injudicious enthusiasm, flights of moral fancy, ham-handed misrepresentation and bizarre forms of lunacy unknown even to psychiatry, to name some of the most salient characteristics of more than a few denizens of the world of politics and the Internet. Yet the two are coming together.

Besides being the year when we will elect our forty-third president, 2000 is also the year that has seen the Internet play a visible, if not yet decisive, part in the political process. This is the year that saw the first for-real online voting, in the Arizona Democratic primary, where almost eighty-seven thousand people cast ballots. More than half of the ballots were done via the Internet. The total turnout was about six times the size of the previous, non-Internet primary, a number that has led some people to anticipate a great revival in voting once electronic suffrage is available everywhere.

Election.com, the company that conducted the Arizona vote, has also conducted elections for private organizations like the Sierra Club, the Pennsylvania State Employees Credit Union and the American Association for the Advancement of Science. The company claims that it can run an election for half the cost an organization incurs when it mails out paper ballots, so whether or not you get to choose your elected representatives by tip-tapping the keyboard, you may find yourself taking part in other electronic elections.

Since less than half of those who could vote did vote in the last presidential election, the thought that Internet voting might bring the turnout into the range of 80 percent—something that has not happened since 1876—has some people thinking they see a new, electronic birth of democracy. But not so fast. Despite the changes during the past forty years—allowing African Americans to vote in the South, lowering the voting age and helping to confer suffrage on the homeless, the mentally impaired and others once excluded from the ballot box—voter turnout has been steadily dropping over that time.

JOHN MACDONALD

At one point it was thought that people didn't vote because it was too bothersome to register, but then the laws were changed so that anyone applying for a driver's license could register at the same time. It made no difference. The turnout continued to decline, so, although there was a major jump with the first use of online voting in Arizona, and although many believe that the Internet has greater curative powers than the bones of a saint, prudence counsels against making happy predictions.

Whether or not the Internet does have magical influences on voting, there are a lot of people against its use in elections. The first, and most formidable, are organizations representing minorities and poor people. They correctly point out that the lower the income, the less likely a person is to own a computer and less likely yet to be hooked up to the Internet. Hence, given who owns computers and who doesn't, Internet voting is more at the disposal of those who are financially better off. But since even now, the wealthier a person is, the more likely that person is to vote, the chances are that nothing much would change if elections were put on the Internet—assuming, of course, that those who disdain computers or can't afford them would be able to vote at their polling places as they always have. Nevertheless, it's inconceivable that Internet voting will be allowed in general elections until everybody is online or has access to the Internet through public libraries, etc. Given that President Clinton, Vice President Gore and much of the computer industry have dedicated themselves to putting a PC in every hut and hogan, every tepee and tenement, in the nation, soon all complaints about equal electronic access to the ballot box will be moot.

The other major objection to online voting is that it's too easy for cheaters or hacker-saboteurs to ruin an election. As electronic voting is currently set up, every registered voter gets a personal identification number. I can't think of anything people want more than yet another PIN. This PIN, moreover, is not permanent. The voter uses it when he or she logs on

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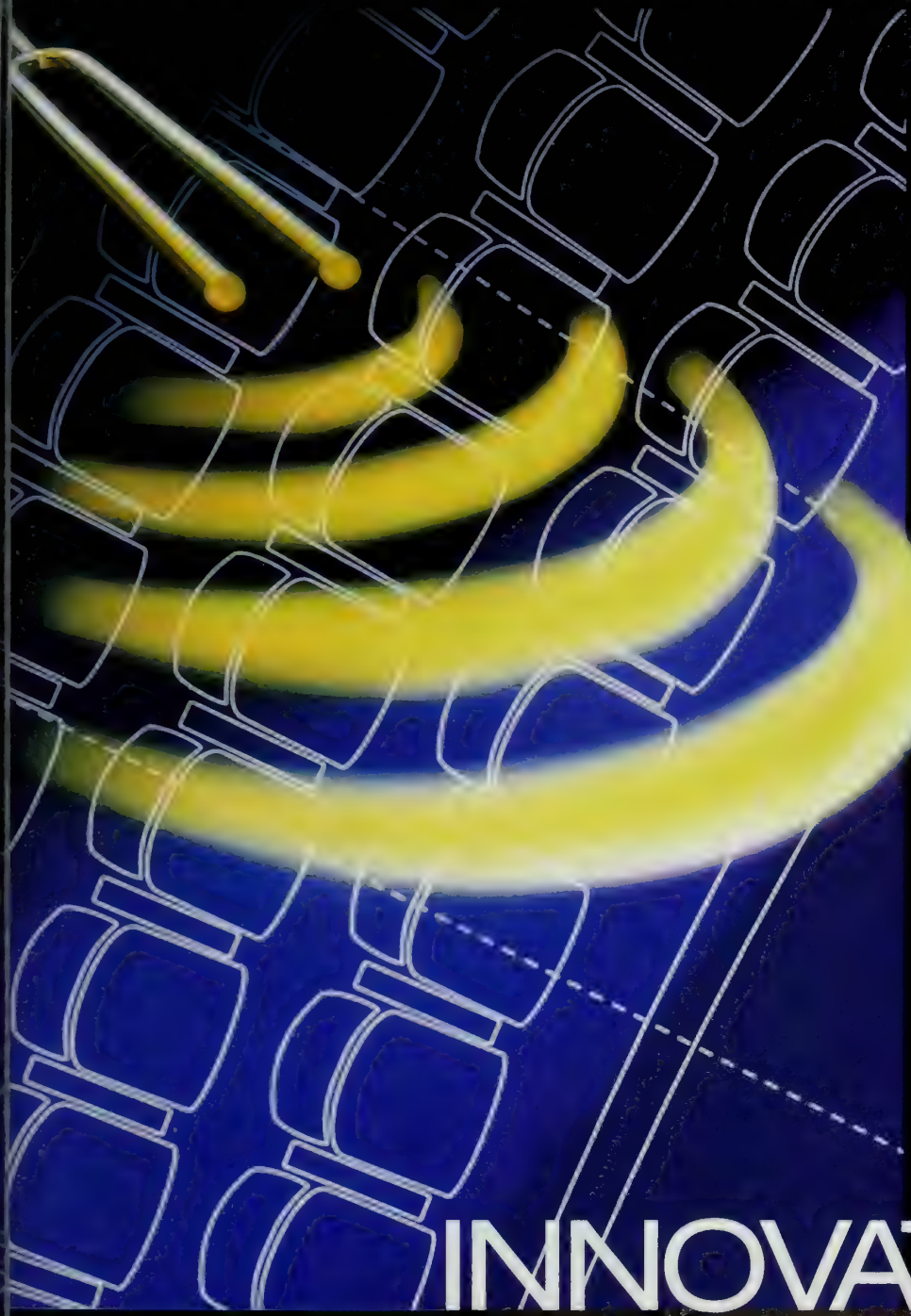

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VOTING IN CYBERSPACE

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to cast a ballot, and it cannot be used again. At the next election the voter gets a new and different PIN. While some of the High Nerds, Golden Gurus and Supreme Electrotates insist that the system can be made foolproof, others maintain it's vulnerable to ballot-box stuffing. A more down-to-earth question, however, is whether online voting would be more conducive to illegal manipulation than the systems now in use. No one can answer that question.

In reality it's not so easy to rig a major election without raising suspicion. Political history teaches that only close elections can be successfully stolen, or, as the old wise ones used to say, "You can't steal against a landslide," because it will be obvious the wrong candidate has been declared the winner. When close elections are stolen, it's extremely difficult to detect the foul play. They are still arguing about whether or not the Kennedy-Nixon election of 1960, the closest in American history, was stolen.

At a symposium cosponsored by the Brookings Institution, John Chambers, the president and CEO of Cisco Systems, said, "In the year 2004, the vast majority of states will already have Internet voting.... Political Webmasters and Internet gurus will have as much to do with the political process as today's pollsters and media advisers."

If it's only a matter of time before Internet voting is instituted in federal elections, the act of casting a ballot will have finished its long transformation from being a highly public and social act to being a completely solitary, completely private one, an act done alone at home away from prying eyes or the possibility of being buttonholed and persuaded to change one's mind. Prior to a hundred and twelve years ago, there was no uniform secret ballot in the United States. Privacy, as we understand it, didn't exist. Politics and elections were public spectacles, often brawling, loud and open in ways we moderns, with our tenaciously maintained ideas of private space, would consider threatening, disorderly and undemocratic.

You never know how a new technological device will be adopted. It's possible that Internet voting will spur a rebirth of politics as a social activity. Internet voting could, for example, be the occasion of voting parties, wherein a group of people come to one person's house or a political headquarters, hear speeches, carouse a little and then all crowd around the computer and one by one vote for their candidates. It's not likely, however, that such voting will be used in connection with getting down and boogying. The sentiments, groups and forces that dominate how politics is done—or, more to the point, that influence the feel and flavor of politics—have spent the last century separating fun and frolic from electoral activity.

The changes and reforms in the political process that have occurred over the years have made campaigns silent and serious affairs and have banished the singing, the dancing, the feasting, the displays and the marching that were once intrinsic to them. Politics, with its great barbecues, its fetes, its torchlight parades, its volunteer marching bands, its fireworks and fun, was once a significant leisure-time entertainment for a large part of the nation's men, women and children. Nothing in the words of men like Chambers or in the general direction politics and the Internet are taking hints at future elections being the mass-participation sport they once were. Heroic efforts and relentless advertising of the Internet may jack up the number of those voting, but if effort expended is any measure of true interest, Internet voting will mean even less than it does now, when a citizen must at least stagger around the corner to the fire station to cast a ballot.

For many, many years a declining number of people have been volunteering to work in campaigns or even going to rallies. Where once upon a time a hundred and fifty thousand people would come to hear a candidate, nowadays candidates are desperate to find enough people to pose with them to make a decent picture for the evening news. If our experience thus far holds true, the Internet will make warm bodies even scarcer in the political campaigns than they are already.

Nevertheless, it's often said that the

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VOTING IN CYBERSPACE

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Internet helped Jesse Ventura to recruit volunteers in his successful independent campaign for governor of Minnesota. The Internet was the medium through which John McCain was able to garner millions of dollars in small contributions in his run at the Republican nomination earlier this year. These Internet funds kept him in the race for a while, but the Arizona senator was a well-known name with a national following. It remains to be seen whether a nobody can become a somebody purely through cyber-electioneering.

It also remains to be seen whether the Internet will reinvigorate American democracy or extinguish it. Chambers thinks he knows what will happen: "The Internet has already changed business in ways that no one could imagine just three or four years ago. And we'll look back three or four years from now, and we'll realize that it will have had the exact same effects on democracy, politics and the elections at a pace that many of us may not be able to imagine. We get to see that from the business side, but it will occur in terms of e-democracy."

But is "e-democracy" democracy? Or is this dangerous electronic quick-think? The business model, especially as we have seen it work on the Internet, is: You get good information, and the intelligent decision follows. Make the right choice as dictated by the facts, the data. But no set of neutral facts exists in politics, because in its most important moments politics is not about being the most economical and the most efficient, elements that count so much in business. It is not about facts but about right and wrong, about love of country, about care for others, about courage and about truth. And about such matters, there is nothing in all of electronics and technology that can shed so much as the light of one candle. □

> It remains to be seen whether the Internet will reinvigorate American democracy.

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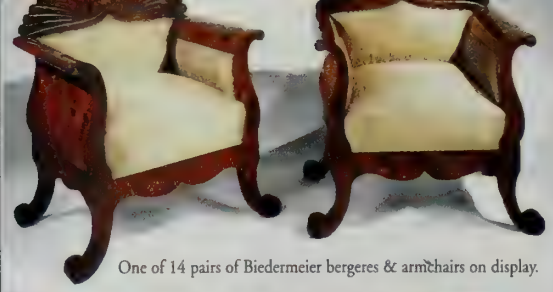
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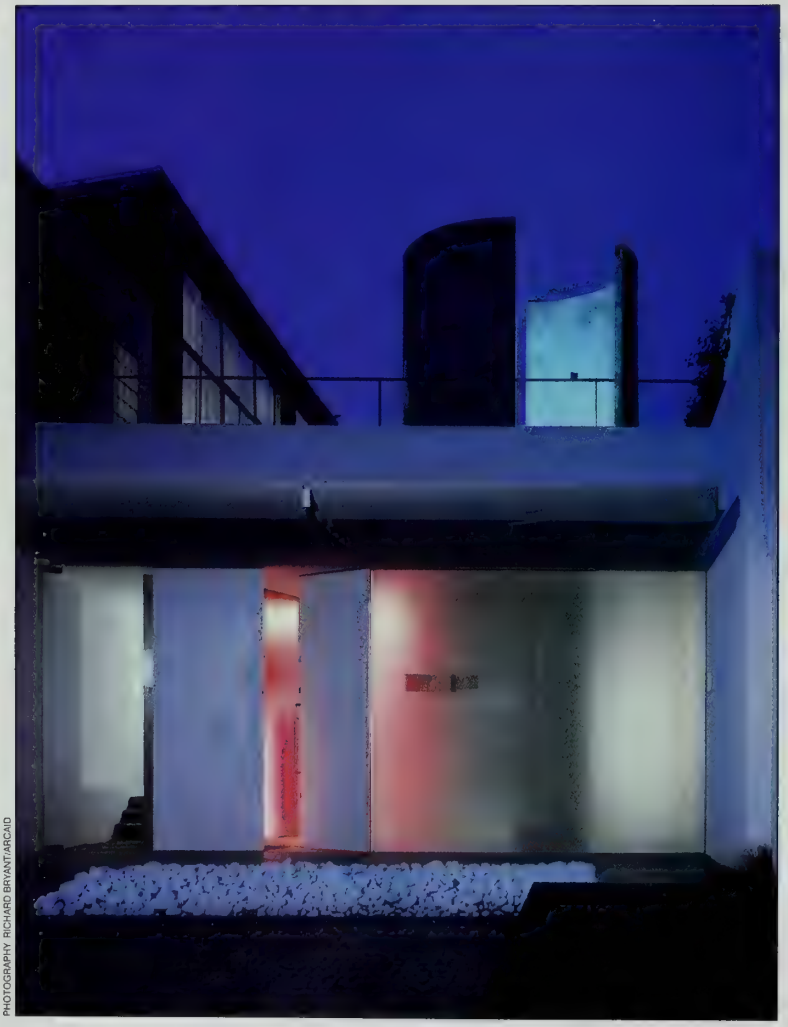

PHOTOGRAPHY: RICHARD BRYANT/ARCAID

Seth Stein

In the early 1990s architect Seth Stein took on the task of finding a residence for himself and his wife in London (*AD*, July 1996). Rather than rework an existing town house, Stein bought and remodeled an industrial building and the Victorian stables adjacent to it, adding a third structure to create a courtyard. The resulting building was partially inspired by a visit to Japan, with shoji-style sliding panels and a tranquil interior garden planted with grass, bamboo and eucalyptus. The entrance façade (above left) is topped with a concrete gazebo; a walkway of railroad ties ends at a sandblasted-glass panel that provides entry to the house. The stables were converted into a large open space containing the living and dining rooms (left), with ceiling glazing. In the living room, another sliding-glass panel (above), framed in orange-enameled steel, opens onto the courtyard, which has limestone steps leading to the rooftop terrace. £7 million ($10.2 million).

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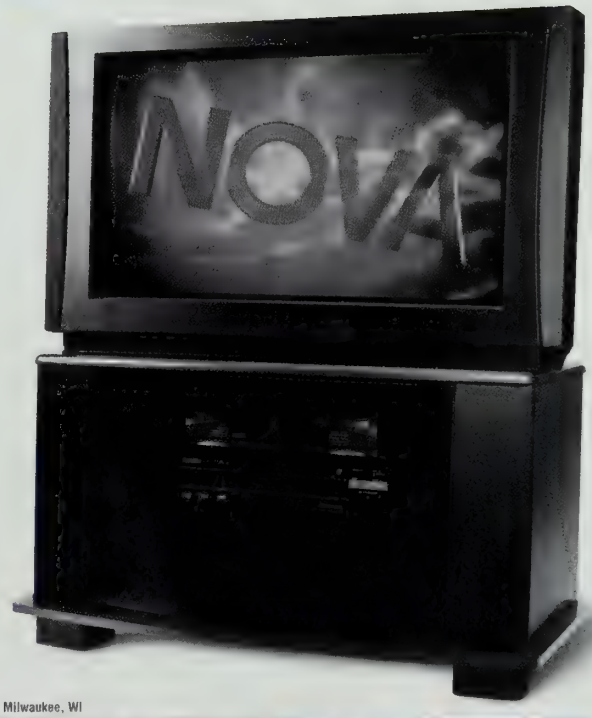

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PALM BEACH

•Marion Sims Wyeth

Designed and built in 1922 by architect Marion Sims Wyeth, Casa Baile de Luna exemplifies the Mediterranean-style architecture popular in Palm Beach, Florida, in the 1920s. The main living areas boast tile and stone flooring, arched windows and cypress-beam ceilings. Entered through handcrafted mahogany- and-beveled-glass doors, the house has a central loggia with sitting and dining areas (above), a living room whose French doors lead to a cast-stone patio, and a family room with built-in cabinets. A billiard room has oak floors and French doors. Upstairs, three bedrooms are located off a central hall, which opens onto a large sun terrace overlooking the swimming pool. $10.5 million.

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SAN FRANCISCO

Perched above the Pacific Ocean with panoramic vistas of the Golden Gate Bridge and the Marin Headlands is a three-bedroom, one-story house in San Francisco. The residence, built 35 years ago on the cliffs above the coastline, is constructed mostly of redwood and is supported by 55 concrete-and-steel piers that anchor it to the bedrock. The living room has a stone fireplace and two floor-to-ceiling picture windows. A redwood deck extends from the room and has a Plexiglas railing that allows an unobstructed view. The master bedroom, the study and the kitchen all look out to the Pacific. The grounds are landscaped with indigenous vegetation. $12.5 million.

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continued from page 206

DAVID HEATH

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● Ted Grenzbach

In 1988 Ted Grenzbach designed a contemporary house on six acres in Bel-Air, California. The centerpiece of the eight-bedroom structure is a triple-height entrance hall with a spiraling stairway that connects the floors and a waterfall that trickles down from the second level. The second floor contains a dining room, a guest bedroom and a rotating circular bar that alternately faces the living room and the outside. Five bedrooms upstairs open to the central atrium. Outside are two elaborate swimming pools with waterfalls and a spa. A guesthouse is included. $7.25 million.

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Seward Johnson's bronze sculptures usually turn heads because of their uncanny realism. His newest series marks a thematic departure from his portrayal of the "man on the street" in favor of well known images. The above from *Bernard of Hollywood's* photograph. Other works in the new series include sculptures inspired by Impressionist masterpieces. Using these icons from art history Johnson hopes to tap into our memories of these images while encouraging us to step into both the atmosphere of the painting and the painter's imagination. The series includes works after Manet, Van Gogh, Caillebotte, Renoir and Monet.

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EDITORS SELECT ESTATES FOR SALE

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IRELAND

Loughton, on the border of County Tipperary and County Offaly in Ireland, was built for Major Thomas Pepper in 1777. The house was substantially enlarged and altered in 1837 by Cork-based architect James Pain, and the interiors and exteriors have remained virtually unchanged since then. The residence has 13 bedrooms, including the King's Bedroom, which was redecorated in anticipation of a visit from George IV. The house sits on 224 acres and includes a stable yard with coach houses, a swimming pool, a grass airstrip and a light-aircraft hangar. 2.75 million Irish pounds ($3.1 million).

For information, call our Real Estate Hot Line, 212/880-6803, x6.

STEVE STEPHENS

PHOTOGRAPHY COURTESY COUNSELORS REALTY

MICHIGAN

• Frank Lloyd Wright

The Carl Schultz House was designed by Frank Lloyd Wright and built in St. Joseph, Michigan, in 1957. The 3,850-square-foot house sits on 1.75 acres overlooking a ravine and the St. Joseph River. A 76-foot-long hallway in the bedroom wing follows the crest of the ravine and features a continuous band of casement windows and storage units. The living room (right) has a row of French doors that lead to the cantilevered rear terrace. In 1966 the Taliesin architects built an addition to the master suite, which includes a private patio that has an original Wright-designed birdhouse. The kitchen has an 11-foot window and a skylight. $1.1 million.

For information, call our Real Estate Hot Line, 212/880-6803, x7.

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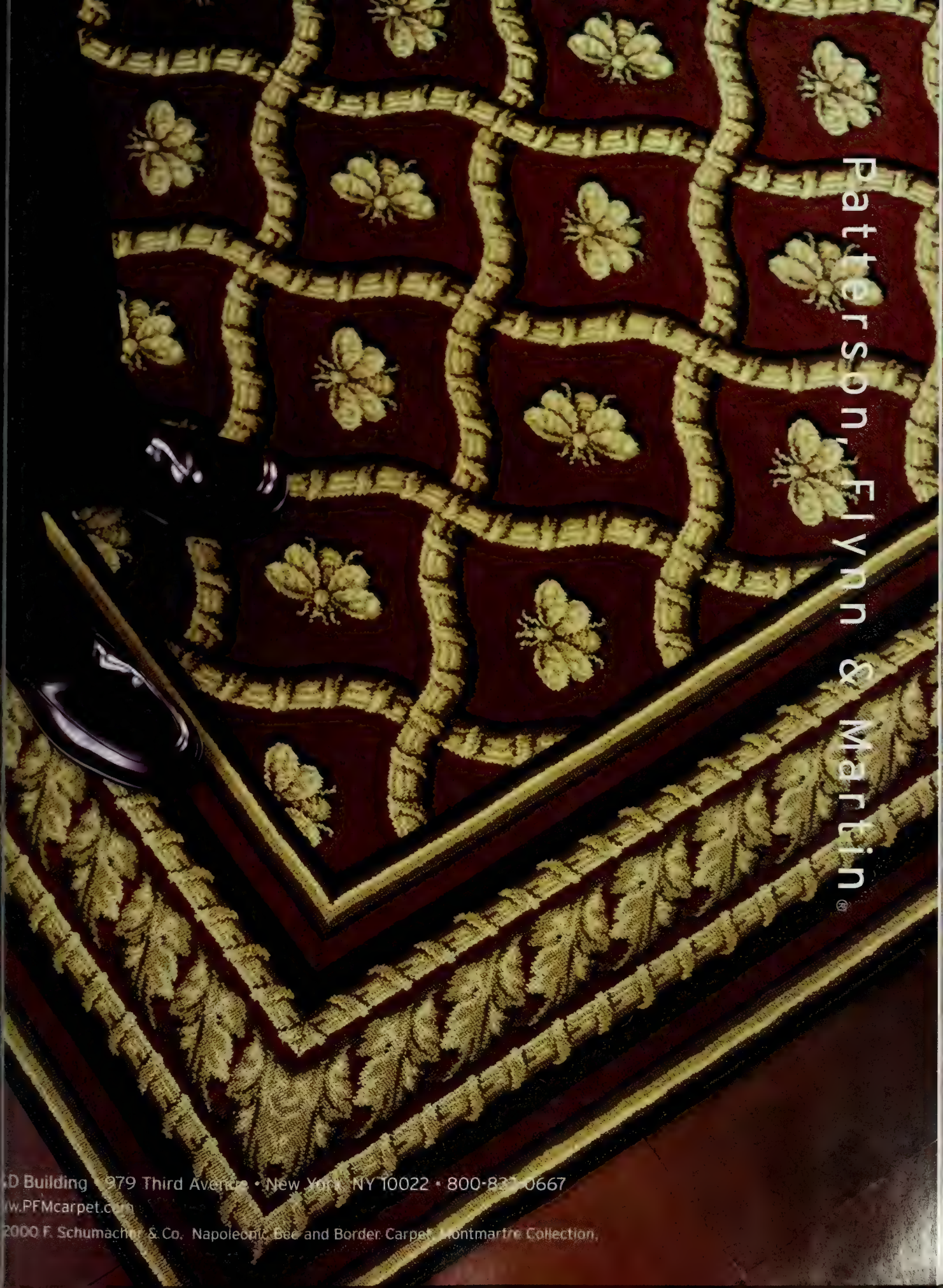

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EDITORS SELECT ESTATES FOR SALE

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VERMONT

Myron Goldfinger

A few hours northwest of Boston, in Vermont's Deerield Valley, architect Myron Goldfinger designed a contemporary house set amid ten acres of birch trees and Japanese-style gardens. Goldfinger used hard cedar for the 3,500-square-foot residence, which features terra-cotta-tile floors, large windows, skylights and bird's-eye-maple built-ins throughout. The main floor contains an entrance gallery that leads to a two-story living room (below) with soaring ceilings, a fireplace and a view deck with glass doors, and three bedrooms—all with built-in beds. A spiraling staircase connects the four levels, passing through the living room and leading downstairs to the theater/media room and upstairs to the kitchen, dining area, with its own sundeck, and master suite. The master suite spans the length of the third floor and contains a dressing room and a private deck that overlooks the neighboring ski areas; the bedroom makes up the top floor. In 1993 a 3,000-square-foot guesthouse was added. $1.25 million.

For information, call our Real Estate Hot Line, 212/880-6803, x8.

MANHATTAN

A penthouse with views of Central Park occupies three floors of a building designed by I. Newton Phelps-Stokes in 1926. High ceilings, tall windows and period light fixtures accent the three-bedroom space. Accessed by an elevator, the two lower floors contain a corner living room (left), a paneled dining room, a library and a kitchen. The light-filled master bedroom has a marble fireplace and four large windows. Upstairs, the penthouse has a guest bedroom, a sauna and a solarium and is anchored on either side by a terrace. $25 million.

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continued on page 219

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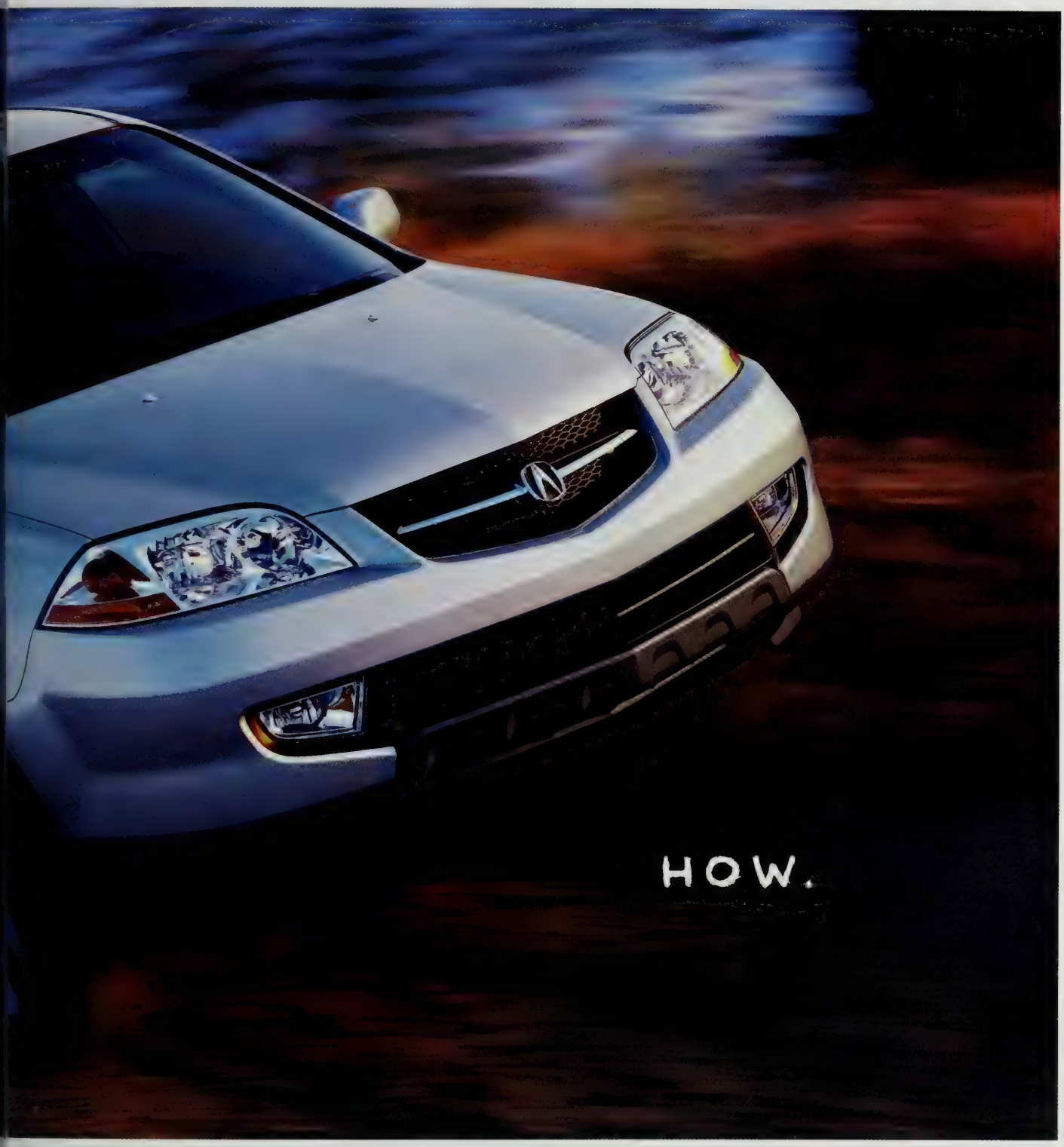

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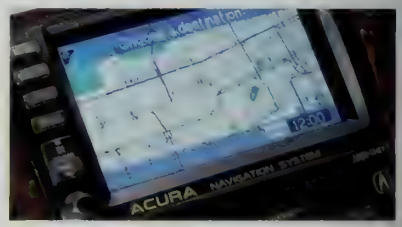

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NORMANDY

Set in a 100-acre park in northern France with magnificent views of the surrounding woods, orchards and farmland is the 18th-century Château du Tertre. The residence, built of white stone and brick, is less than 20 miles from the English Channel and just over two hours from Paris by car. Currently operating as a small hotel, the renovated building has a large professional kitchen and a vaulted reception room. The first floor has a dining room with a beam ceiling and fleur-de-lis detailing and a wood-paneled drawing room with a library/bar. Upstairs are nine bedrooms, each with a bath. The property has several outbuildings, including a cottage and stables, and a lake with a bridge to a small island; an additional 74 acres are available. 12 million francs ($1.6 million).

For information, call our Real Estate Hot Line, 212/880-6803, x10.

IRGINIA

DON PIERCE

Whippernock Manor, in Sutherland, Virginia, s built in three phases. The iginal section was constructed 1650 and consists of three oms: a raised basement, a awing room (above right), which features crown molding and a floor-to-ceiling raised-panel chimney breast, and a second-floor bedroom. In 1735 the house was extended to the west, and the brick gambrel wings were added in 1937 by architect Duncan Lee, who used woodwork from historic houses in Richmond that had been dismantled. The 21-room residence sits on almost 27 acres and fronts Namozine Road, which was General Robert E. Lee's retreat route to Appomattox at the end of the Civil War. $825,000.

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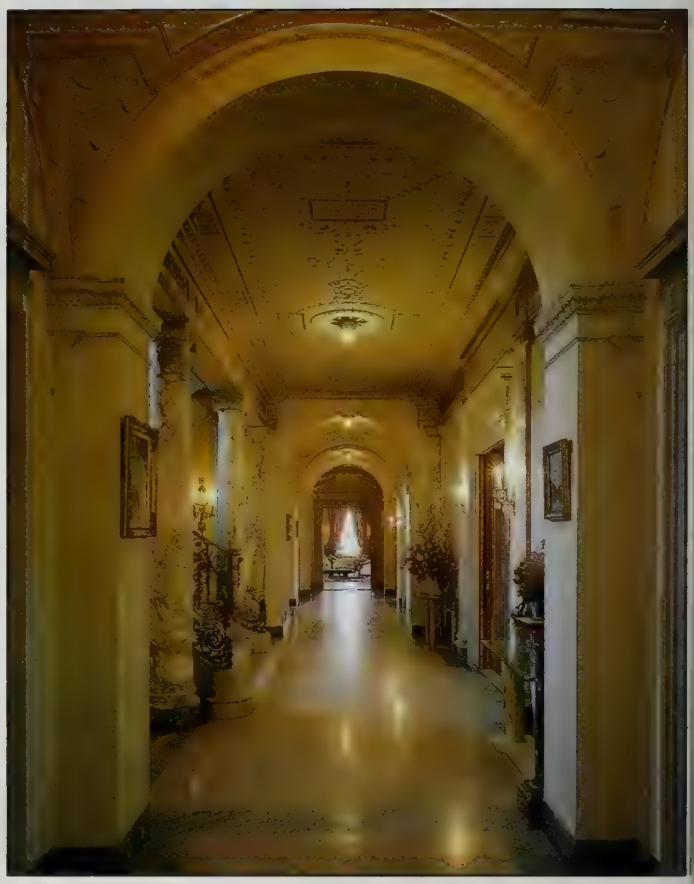
PHOTOGRAPHY JOHN DESSARZIN



NEW JERSEY

Carrère & Hastings

At the end of the 19th century the New York architects Carrère & Hastings designed Faircourt, a country retreat in the prestigious Mountain Colony enclave, located in Bernardsville, New Jersey. The 15,000-square-foot, Mediterranean-style villa was restored in the 1990s; its 17 rooms include an oak-paneled library/ballroom and a dining room with marble floors and Georgian-style moldings. The 60-foot-long entrance gallery (right) has an intricate neo-Renaissance ceiling and a wrought iron staircase leading up to eight bedrooms and a staff wing. $3.6 million.

For information, call our Real Estate Hot Line, 212/880-6803, x12.

GERALD FRIEDL

GENEVA

Located on the outskirts of Geneva, Switzerland, is a 15th-century house overlooking Lake Léman. The first floor includes three adjoining reception rooms and the master suite, which has a living room, a fireplace and a dressing room. Upstairs are seven bedrooms, with baths, and an office. A summer living room, a spa and a sauna are on the garden level. An elevator provides access to all floors. The property includes a three-bedroom staff lodge, a one-bedroom caretaker's office with a small terrace, and an eight-car garage. An unrenovated wine cellar sits at the south end of the garden. 12.5 million Swiss francs ($7.2 million).

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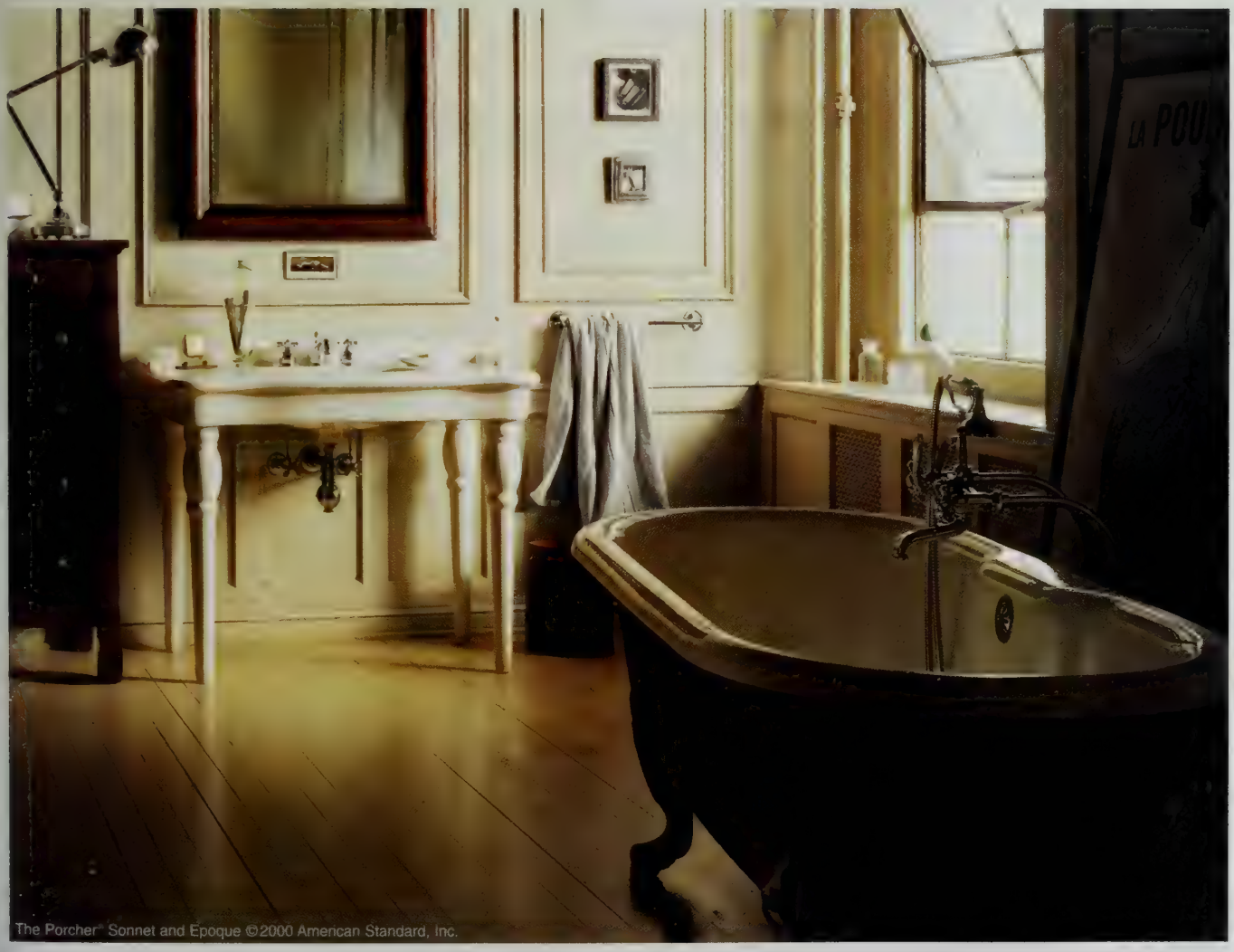

The Porcher™ Sonnet and Epoque ©2000 American Standard, Inc.

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CUERNAVACA

Fifty miles south of Mexico City, in Cuernavaca, is a five-bedroom house designed by architect Carlos Herrera. The 8,900-square-foot residence boasts a spacious living room with a fireplace and a 20-foot peaked ceiling, which allows natural light to filter in through its skylights. The living room, the adjacent formal dining room and the master suite all open onto a covered stone terrace that extends the length of the house and provides outdoor living and dining space. From the terrace, steps lead down to the manicured lawns and the mosaic-tiled swimming pool. $1.8 million.

For information, call our Real Estate Hot Line, 212/880-6803, x14.

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MONTECITO

Lutah Maria Riggs

Situated on an estate that encompasses more than three acres in Montecito, California, is a 1939 house designed by Lutah Maria Riggs. The surrounding grounds are landscaped with a rose garden, lawns, an orchard and mature trees. Pocket doors transform the large formal library and the living room into garden pavilions. The house contains five bedrooms; the master suite has separate baths, walk-in closets and a study. Crown moldings and marble pillars highlight the dining room. The property has a swimming pool and tennis courts. $8.8 million.

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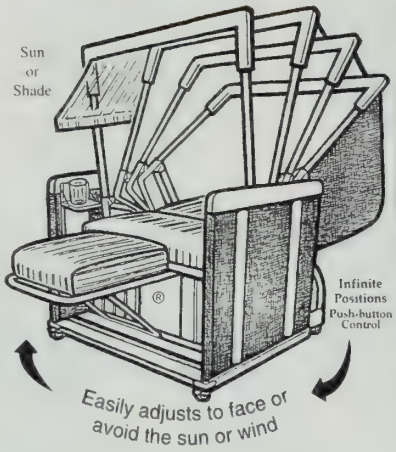

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PHOTOGRAPHY: JOHN DESSARZIN

NEW YORK

● Alfred G. Vanderbilt

Three Harbors Hill was once the home of Alfred G. Vanderbilt, who went down on the *Lusitania* in 1915 after the ship was hit by a German torpedo. Built in 1904, the three-story Georgian-style fieldstone-and-stucco mansion sits on 15 acres of rolling parkland in Mill Neck, New York, and is approached by a long private drive. On the first floor, the front-to-back reception hall has a sweeping staircase with turned balusters, a serpentine banister and a Palladian window. A pair of fireplaces with carved mantels and marble surrounds anchor the great room, which has French doors leading to the rear terrace and side loggia. The master suite, five bedrooms and a four-bedroom servants' wing occupy the second floor. A wine cellar and a silver safe are located in the basement. The property also has a three-bedroom cottage and a gunite pool (below). $8.5 million.

For information, call our Real Estate Hot Line, 212/880-6803, x16.

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WALNEY

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PHOTOGRAPHY GRAEME ROBINSON

CAPE TOWN

Seeking a property on a riverfront and unable to find one, a South African couple bought a house in Cape Town without a river—and made their own. The water, beginning at the house itself (top), flows down a series of terraces, past a formal patio, then tumbles over a wall to a serene pool and several ponds, beyond which one can see Table Mountain (above). The Italianate patio is decorated with a pattern of semi-precious stones; the pool is home to carp and tilapia, as well as the occasional blue heron and nesting geese. The six-bedroom residence was meticulously landscaped with dozens of types of plants, including white lilies, yellow cannas, snowdrops and lavender, plus cycads and tree ferns. 15 million rand ($2.15 million). □

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AHEAD OF THE CURVE

"It's all about the right shape," says furniture designer Michelle Burke. "Without it, it's just another typical modern form." Michelle Burke and her husband and partner, Ken Burke (right, with a group of Cubic Tulip tables), decided to leave their careers in advertising to pursue a lifelong passion for design. The result is **Jonkendall**, the couple's new company, which is represented by Charles Jacobsen in Los Angeles. Their debut line of sculptural, fluid furniture mixes organic elements with architectural engineering.

"There are certain structures within nature that are very comfortable," says Ken Burke. "We wanted to bring some of those curves into the home." The Cubic Tulip tables, for example, are lightweight pieces with "no internal structure," Ken Burke adds. "However, all of the opposing forces are perfectly aligned, so they're very strong." Similarly, the Ipomea dining table and chairs draw their inspiration from opening and closing flowers. Jonkendall, 158 Wadsworth Ave., Santa Monica, CA 90405; 310/581-1667.

PHOTOGRAPHY COURTESY JONKENDALL

Jonkendall's Ipomea dining table and chairs in African mahogany

PHOTOGRAPHY ALEC MARSHALL

BACK BAY WONDER

Steve Kontoff learned to appreciate good craftsmanship at an early age. "I started working in my father's antiques shop as a child, which specialized in late-19th- and early-20th-century American oak furniture," Kontoff recalls. "Years later I began installing shutters for a small company, and from there I decided to open up my own business."

Back Bay Shutter Co., which Kontoff started 12 years ago, makes nearly every type of shade, blind and shutter. In-house craftspeople work with such woods as poplar, mahogany, oak, maple and cherry for the majority of their products. They use solid polished-brass and cabinet-style ball-tip hinges for installation, which the company does itself.

"Back Bay Shutter is expert at what it does," says **William Hodgins**, who recently commissioned a set of louvered and paneled shutters for a large house in Massachusetts. "I often prefer not to have draperies at windows, but I need light control. Shutters accomplish this while lending an architectural aspect." Other treatments include reproduction 18th-century cedar venetian blinds, herringbone canvas accordion shades and handwoven flax and bamboo shades. Back Bay Shutter Co., 16A Garfield Circle, Burlington, MA 01803; 781/221-0100.

continued on page 23

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LONDON'S GOLDEN BOY

PHOTOGRAPHY JONATHAN PILKINGTON

"Gilding is like cooking," says London-based craftsman **Rupert Bevan**. "The right recipe for the right piece is important, and there are different ingredients for each period." Bevan (left, in his workshop) antiques, restores and reproduces almost any kind of wood furniture.

One designer who admires his methods of carving, gilding and patinating is **David Mlinaric**, with whom Bevan worked on the Royal Opera House in Covent Garden.

"Rupert is able to follow precise suggestions," Mlinaric says. "And he always points out things that would otherwise go unnoticed." Bevan uses water gilding (left) on such pieces as a reproduction Russian armchair made of beechwood (above). Rupert Bevan, 40 Fulham High St., London SW6 3LQ; 44-20-7731-1919.

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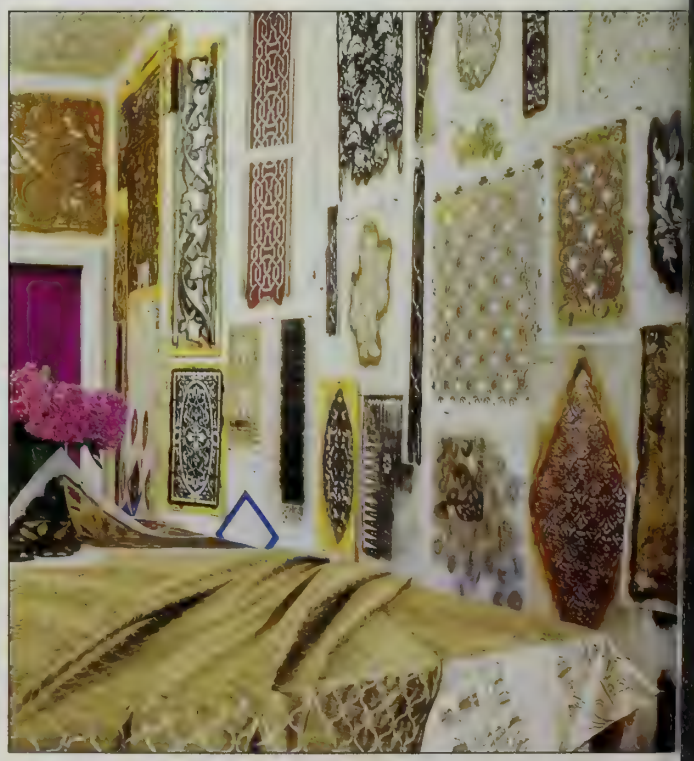

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Top: Room design, Donald Hill Interiors Photography, Frank Ritter. sofa style #B126 ottoman style #315

Middle: Kevin Walsh, third generation master craftsman

Bottom: Room design, James Rixner A.S.I.D Photography, Bill Rothchild. bed style #539

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IN THE SHOWROOMS

By Jeffrey Simpson

Osborne & Little

Lorca, the fabric company known for reconfiguring traditional images, is now handled by Osborne & Little (212/751-3333). *Mille Pensees* (right) is a cotton pattern of overscale, photo-realist images of pansies in red, yellow, purple and pink lined up in rows. This is part of a collection of large flower prints characteristic of Lorca. The colors retain the vivid European palette that is sometimes turned into milder hues for American interiors. Also at Osborne & Little is the well-known Liberty line of textiles, which this year features sheer flower designs. *Larissa* has large buds in red, yellow and purple. The complex flower pattern makes for an unexpected and pleasing departure from the simplicity of many sheer fabrics.

COURTESY OSBORNE & LITTLE

COURTESY BRUNSCHWIG & FILS

Brunschwig & Fils

This fall an array of remarkably graphic printed and woven designs is being offered at Brunschwig & Fils (212/838-7878). *Deer Among Maples* (above) is a cotton fabric that shows an image taken from a 10th-century silk Chinese scroll. *La Coleccion de Isabel* features a vivid design of shelves holding blue-and-white and polychrome delft pottery. *Kinivie* is a classic Louis XVI pattern of cartouches, birds, swags and garlands of fruit printed on cotton. The combination of an aubergine design on a yellow background is particularly striking. *Bear with Me Damask*, one of Brunschwig's woven textiles, is a witty variation on a traditional fabric. It has teddy bears doing various garden chores.

Old World Weavers

Old World Weavers, which is owned by Stark Carpet (212/752-9000), has two new contrasting fabrics that draw on traditional styles. *Sindia* is an adaptation of the crewelwork popular during the 18th century, when needlework on simple cottons provided decoration for the home. Flowers, leaves and vines in shades of brown and yellow are stitched in a loose pattern on a taupe background. *Acorn Damask* (below) is a heavy silk with a woven design of oak leaves and acorns closely clustered against a chocolate background.

COURTESY OLD WORLD WEAVERS

Niermann Weeks

The long-established New York showroom Christopher Norman (212/644-4100) has opened a new space in the Pacific Design Center in Los Angeles (310/854-3838). One of the firms it will be representing is Niermann Weeks, which also has a large showroom in New York (212/319-7979). Niermann Weeks, known for its adaptations of historic pieces, has created a 19th-century-French-style chandelier, called Danieli (below). The six-branch fixture

PHOTOGRAPHY COURTESY NIERMANN WEEKS

has silver arms accented with crystal beads. *Bijar*, a pearl-and-taupe paisley printed on cotton, is one of the company's new fabrics. Studio E, a firm that makes hand-painted wallpaper, is also represented by Niermann Weeks. *Olivia* (above) is a richly textured wallpaper that is part of Studio E's Metallic Collection. It features rust-colored leaves painted on a surface with a sheen. □

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TROPICAL GLAMOUR FOR PALM BEACH

EVELYN AND LEONARD LAUDER GENTLY UPDATE THEIR FAMILY RETREAT

"They wanted to refresh it yet respect its history," interior designer Thad Hayes says of Evelyn and Leonard Lauder's Palm Beach retreat. LEFT: Architect Marion Sims Wyeth completed the Neoclassical residence in 1938. BELOW: "The yellow in the entrance hall brings light and warmth inside," notes Hayes. Clarence House drapery fabric.

Architecture by Jeffery W. Smith, AIA
Interior Design by Thad Hayes
Text by Mitchell Owens
Photography by Scott Frances

It was home, but Evelyn Lauder knew it could be better. When she saw her mother-in-law Estée's Palm Beach mansion for the first time, she drove up to a big Neoclassical house so white "it made me squint." The starkly planted gardens were a paean to labor-intensive pruning and mowing. And the decoration, some of which dated to the thirties, was more than a little dreary. The entrance hall, for example, was painted a gray beige and wrapped by a wainscot of gray, white and charcoal patterned wallpaper that was chosen by an earlier owner.

"What do you think?" the cosmetics pioneer asked her elder son's new bride. Contemplating the dark, double-height hall, the daughter-in-law had an immediate answer. "Estée, this color is so grim,"

"The Oriental elements in the living room bridge the gap between the Art Déco furniture and the neo-Georgian architecture," Evelyn Lauder points out. Schumacher sofa fabric. Stool calfskin, Edelman Leather. Pillow fringe from Coraggio. Patterson, Flynn & Martin rug.

Above: "The family liked the spirit of the old kitchen, the solidity of the appliances, so they asked that everything be saved," recalls Hayes. "We refurbished the refrigerator and stove; the countertops are new." "The kitchen is the heart of our house," adds Lauder.

she replied. "Why don't you paint it yellow? It would be so cheerful."

The senior Mrs. Lauder, carefully coiffed and immaculately tailored, smiled and said, gently, "Evie, this house will be yours one day. And when that day comes, you can paint it yellow."

Estée Lauder kept things as they were. And a few years ago, when she retired, she kept her promise. Today the entrance hall is indeed the color that her son Leonard's bride suggested back in 1964, its walls painted the soft golden color of egg yolks whisked with dairy cream. Every square inch of the house has been altered, too, but the family's matriarch would nonetheless feel right at home.

The marquetry desk where she took telephone calls still stands in the library. The same tulip-strewn chintz is in her bedroom, though some of it has been replaced with fresh yardage. Painted a sharp candy pink, her shell-patterned iron chairs and tables remain on the oceanside terrace. And in the dining room, the early-thirties chinoiserie wallpaper depicting flowering trees and swooping birds has been replaced with a faithful reproduction of the deteriorated original—though with stylistic twists that make the subtle point that a new generation is now in residence. The enamel-blue background has been turned up one vibrant chromatic notch, for instance, and, at eye level, a bevy of trompe l'oeil bugs has been added to amuse the matriarch's great-grandchildren.

"We made every effort to keep as much evidence as possible of my mother's life here—and that of Mrs. Swenson," says Leonard Lauder, referring to a long-forgotten socialite who built the house in 1938 and some of whose eighteenth-century American antiques stayed in place when Estée Lauder and her husband, Joseph, took up residence in 1964. "There was so much history in the house as well as memories of my parents' love for it." Which explained why Lauder, the chairman of the company that his parents founded in 1946, happily accepted the house when his mother retired and began spending most of her time in New York City. "To sell the house, to leave it, would have been unthinkable," he says.

But to leave it untouched, a musty if beloved album of fond recollections, would have been unthinkable, too. More than six decades of corrosive salt-laden air and punishing subtropical humidity had tak

Opposite: "The dining room is very Neoclassical, very strong, very English," remarks Lauder. "Yet the mirror is Art Déco style, as are the chandelier and the chairs. The table is antique; it belonged to my mother-in-law, Estée." Hayes had the original 1930s wallpaper reproduced.

RIGHT: "We removed the old finish on the cypress paneling in the library to bring it back to what it had been in 1938." Above the sofa is an oil the Lauders acquired in the mid-1960s. Manuel Canovas fabric on T. H. Robsjohn-Gibbings armchairs. Sofa fabric, Lee Jofa. Beauvais sisal carpet.

en their toll on the mansion, which was designed by Marion Sims Wyeth, a New York–born, Ecole des Beaux-Arts–trained architect who was one of Florida society's leading maestros. Furthermore, the amenities that had been ultramodern in Wyeth's heyday were now considered old-fashioned. Not to mention scratched, scuffed, worn and peeling. And in some cases, dangerous. As Evelyn

uder remembers, the walls ere insulated with crumed newspaper, and bare elecical wires were the norm.

"Every switch plate and ery drawer pull in the tchen was replaced, and ery surface was scraped, plastered and repainted," ports Thad Hayes, a New rk interior designer whose ojects include the Lauders' anhattan apartment, anher residence whose highle history has been mainned but improved. "It was very thoughtful process," ys Hayes, who spent the tter part of two years, with s project manager, Donald ender, updating the Palm ach house in collaboration th architect Jeffery W. Smith and landscape designer Mario Nievera. "The objective was restoration. We wanted it to look pretty much the same as it did in the beginning."

Nevertheless, the goal was not to create a period-perfect movie set. What worked for the Swenson family in the late thirties and the elder Lauders in the sixties was not appropriate for twenty-first-century occupants.

Estée and Joe Lauder used the house as a seasonal escape, arriving in December and leaving in April. Their son Leonard and his family, on the other hand, are frequently on-site, as is the family of their younger son, Ronald, who lives next door in a Mediterranean-flavored villa designed in 1924 by the same architect. (Both houses recently received a Ballinger Award, presented by the Preservation Foundation of Palm Beach.)

"For us, this is a weekend house," says Leonard Lauder. "And we spend a week or two here at various times throughout the year." Further distinguishing the generations—and the differences in personalities—are the wood tree house and the plastic playground equipment sitting out back for the couple's grandchildren. The kumquats that were picked up and thrown away in the senior Lauders' day are now harvested and processed into homemade marmalade. And there is the newly renovated oceanfront terrace and pool banked by towering hedges of bougainvillea, ficus and Australian pines.

"My mother-in-law rarely entertained outside, and when she did, it was usually under a tent," says Evelyn Lauder. "She and my father-in-law lived their lives indoors. She didn't like the wind to mess up her hair. It was a

"Muslin mock-ups in the botanical bedroom helped us get the proportions of the draperies just right," says Hayes. "We then had them made in cotton." The circa 1940 desk and chair are by Jacques Quinet. Jim Thompson armchair and ottoman fabric. Schumacher bed skirt fabric.

THE CHALLENGE WAS TO FIT THE HEIRLOOMS INTO A MODERN BUT CASUAL AESTHETIC. "I LIKE SIMPLICITY," SAYS EVELYN LAUDER.

different, more formal time. I like being outside; I like keeping the windows open."

At first, the house's new chatelaine had the notion of recasting it as a neo-Caribbean fantasy, a graphic scheme of flowing white draperies and dark mahogany furniture. She liked the romance of unlined draperies catching ocean breezes and sunlight streaming across bare polished-wood floors. A cooler, more practical mind prevailed in the end, however. "Leonard centered us," says Hayes. "He was the one who kept us grounded, reminding us of the objectives." As Leonard Lauder kept saying, "A close friend of ours gave us the best advice possible: 'You have to respect the house.' There could be no grand gestures."

Everybody involved agreed: The building's construction date would dictate the décor, which meant reviewing the work of thirties and forties designers such as T. H. Robsjohn-Gibbings, Pierre Chareau, Jean-Michel Frank, André Groult and others, masters of strong, clean silhouettes and simple luxury. But the Lauders' forty-odd years' worth of accumulated antiques also had to be taken into consideration.

"That's what made this project unlike anything else I've ever done," Hayes points out. "So many times, a client will tell me to start from scratch. Contrary to popular opinion, that's not always what a designer wants to hear. We had a house full of furniture—some of which Estée had bought at an auction of the original owner's belongings, which meant things that have always been here—and we had to choose what to keep, what to replace and what we would do with what was left."

The challenge was to fit the heirlooms into a modern but casual aesthetic. "I like things pared down; I like simplicity," says Evelyn Lauder, who is a senior corporate vice president at the family firm as well as an accomplished photographer and the founder and president of a leading breast cancer research foundation. "I also like houses that relate to their surroundings. Palm Beach is basically tropical, but too many houses here layer on the silks and the brocades.

LEFT: The sunroom, which the Lauders call the Florida room, recaptures the atmosphere of a 1930s lanai. Hayes designed the suite of bamboo furniture. The circa 1920 garden seats are Chinese; the mirrored screen with rattan detail is American. Brunschwig & Fils fabric. "Previously, alfresco dining and relaxation at the house took place in the courtyard, with no interaction with or view of the sea," says the designer. "We've reoriented the house toward the water." ABOVE: The oceanfront terrace is used for breakfast and evening entertaining.

They don't embrace the climate; they avoid it."

With that environment-conscious sensibility in mind, Hayes and the Lauders stormed the house, room by room, armed with color-coded tags designating what to save, what to sell. Much of the dated upholstery and fussier furniture went out the door, save pieces with specific personal associations. "Leonard's a sentimental guy," notes Hayes, an observation with which his client wholeheartedly agrees. "You can't separate a house from a family," says Leonard Lauder. "It's a living, breathing home."

What changed most was the spirit of the house: What was formal is now relaxed. Serious art was ruled out in favor of less precious creations such as Leonard Lauder's vintage travel posters. Whimsies abound, courtesy of the camp-appreciative lady of the house—there are crystal palm tree lamps, for example. Spherical Venetian glass chandeliers from the forties were installed in halls near the entrance of the house, where they dangle, Hayes says, "like big drop earrings." The Art Déco bath fixtures were meticulously restored and set off with thirties to fifties wallpapers exuberantly printed with caladiums and cut-leaf philodendrons. When a new breakfast room was built near the kitchen, Hayes created a set of dining chairs after a strong but simple wood one he found languishing in the attic.

Outdoors, Mario Nievera loosened up the starchy landscape with frothy, foaming masses of tropical and subtropical plants. "It's less in-your-face now," says Evelyn

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Interior Design by Charles Allem and Colin Cowie
Text by Annette Tapert/Photography by Durston Saylor

THE ART OF ENTERTAINING

AT HOME ON THE UPPER EAST SIDE WITH STYLE MAVEN COLIN COWIE

When Colin Cowie isn't busy creating fantasies for others, he's hard at work turning his own life into an art form. But then again, it's never work for Cowie. His personal life and his career are interchangeable. Cowie is an acclaimed celebrity party planner, having designed everything from weddings for Jerry Seinfeld, Don Henley and Lisa Kudrow to a gala for the Whitney Museum, and the author of books on weddings and entertaining. He's now a style guru, with his own television show on the Romance Classics network. The name of his program, *Everyday Elegance with Colin Cowie*, says it all.

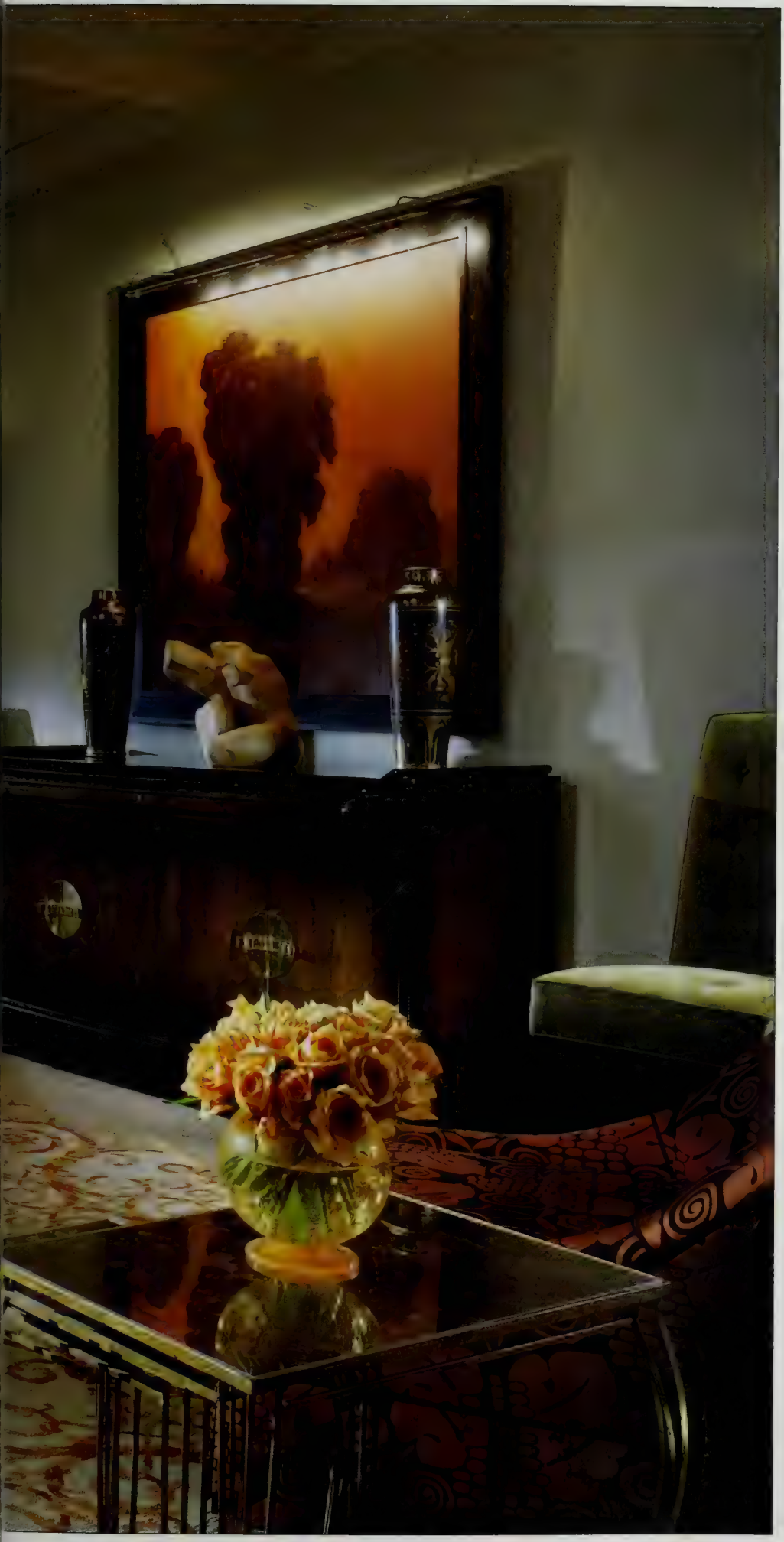
So when Cowie walked into an antiquated wreck of an apartment in a landmark building on Manhattan's Upper East Side, he didn't flinch. And when he learned that the apartment next to it was also available and in the same condition, he took that one too. What Cowie found was doors boarded up, decades of enamel paint, floors several different colors and gas pipes sticking out of walls, to name a few aesthetic monstrosities. "I walked in and saw beyond all that," he recalls. "In my head I was already having dinner parties. It was really like designing another party."

With the help of interior designer Charles Allem, Cowie has created a twelve-

PETER FREED

"My home is always busy—it's a complete personification of my business," says celebrity party planner Colin Cowie (right). With interior designer Charles Allem, Cowie joined together and renovated two New York City apartments to serve as his residence and office.

LEFT: The living room features a Russian Cubist study, an Art Déco low table and gilt torchères. RIGHT: Walls painted with liquid copper leaf and black-lacquered moldings lend drama to the entrance hall and the vestibule, beyond. The bench is from Julia Gray. Stark carpet.



room Art Déco–inspired seraglio. Incredibly enough, and this will be extremely frustrating news for Manhattanites undergoing significant apartment renovations, it took only five months to complete. "I'm a producer," explains Cowie. "I produce parties, books and television; to me this was another production. The contractors were my production team. I supplied them with drinks and beer, tipped them handsomely and created a camaraderie."

Allem, who grew up with Cowie in South Africa and has collaborated with him on several design projects, was on the same wavelength. "Like Colin, I like to get the job done, which is why we work so well together. It's a luxury for people to hire a designer, and it should be enjoyable for them."

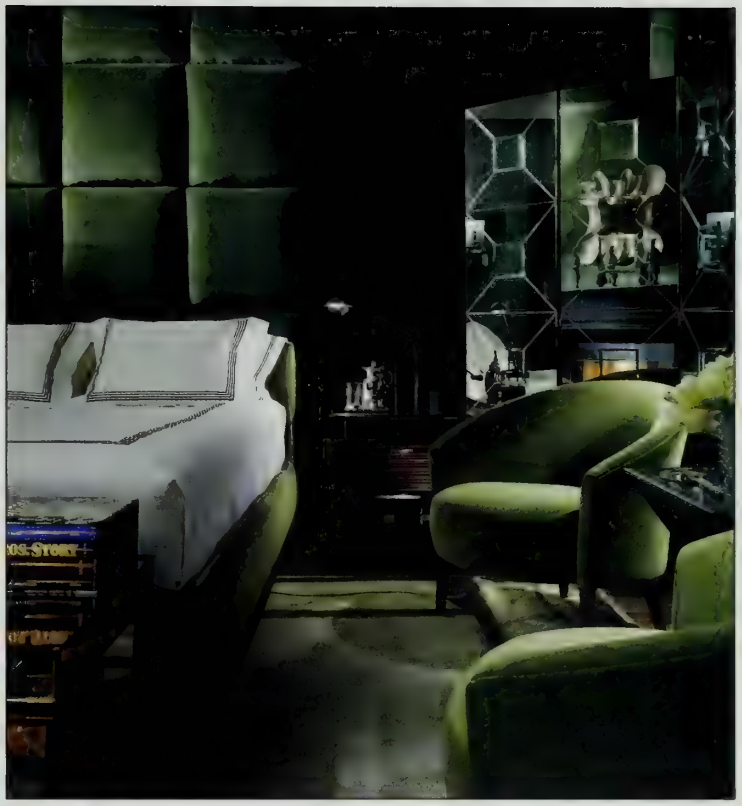
Cowie wanted an apartment that would be large enough to accommodate a wing for his office and staff and another wing for living. On average he hosts four dinner parties a week, so his first priority was that the apartment be conducive to entertaining. That required creating a flow from the entrance hall to the living room to the dining room.

The living room originally had no access to the dining room, so an opening was fashioned with a set of double French doors with mirrored insets. The same decorative treatment was used on the doors leading to the entrance hall. "When I have a party," says Cowie, "everything opens up, and there's a great sense of space. I can have a cocktail

A Bjorn Rye painting, one of three, set the tone for the living room. "Then we found the Savonnerie rug," says Allem. "It really validated the room." Egyptian-style French Déco vases from Bernd Goeckler. Steinway grand piano. Clarence House print on chairs. Stark carpet.

"I love to have a change of energy and pace from room to room," says Allem. THIS PAGE: Settings designed by Cowie highlight the dining room. The 1950s chandelier is Viennese. OPPOSITE: A 1930s desk and a 1940s-style cocktail cart occupy Cowie's office. His television series *Everyday Elegance with Colin Cowie* begins its third season in October.

CENTURY



Cowie's goal was for the apartment to be "glamorous and Old World but edgy at the same time," he says. ABOVE: Rich textures and colors unify the master bedroom. The 1940s mirrored screen is French. The tufted velvet headboard wall conceals a window. Baccarat vase.

reception for two hundred."

For the décor, Cowie wanted to evoke the feeling of the Déco period not only through furniture but also in terms of mood. The living room conjures up an image of drop-dead-attractive people sipping martinis while a piano player serenades them with Cole Porter tunes. "I wanted something that was sexy and yet sophisticated," Cowie notes. Allem suggested tones of cognac and burnt orange set against ebony floors, black-lacquered moldings and black wood blinds. The vibrant colors sprang from a trio of Bjorn Rye paintings that were originally in Allem's collection. "Normally, I start an interior with a rug," says Allem. "But in this case, the 1931 Savonnerie was the last item found. It came out of a ballroom in Paris and had been cut down. I think it gives the room great integrity."

The Déco-style Italian sofa is covered in cognac-hued velvet. Allem and Cowie have no fear of bright color, and both claim orange as their favorite. The slipper chairs were upholstered in a bold orange-and-black botanical fabric. For the windows, blocks of raw silk in solid cognac and sienna were stitched together. The rest of the furniture is a combination of pieces from the 1920s through the 1950s. Allem broke up the Art Déco theme by hanging nineteenth-century chinoiserie panels. "Chinese furniture and accessories work wonderfully with Déco," he says.

Cowie's spacious entrance hall serves as more than just a place for receiving his guests.

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"I like color," says Allem. "I'm not afraid to push the envelope." LEFT: A Matisse drawing and two works by Bettina Warner hang in the sitting room. Velvet on the gilt-framed suite is from Old World Weavers, as is the drapery taffeta. Baccarat champagne flutes.

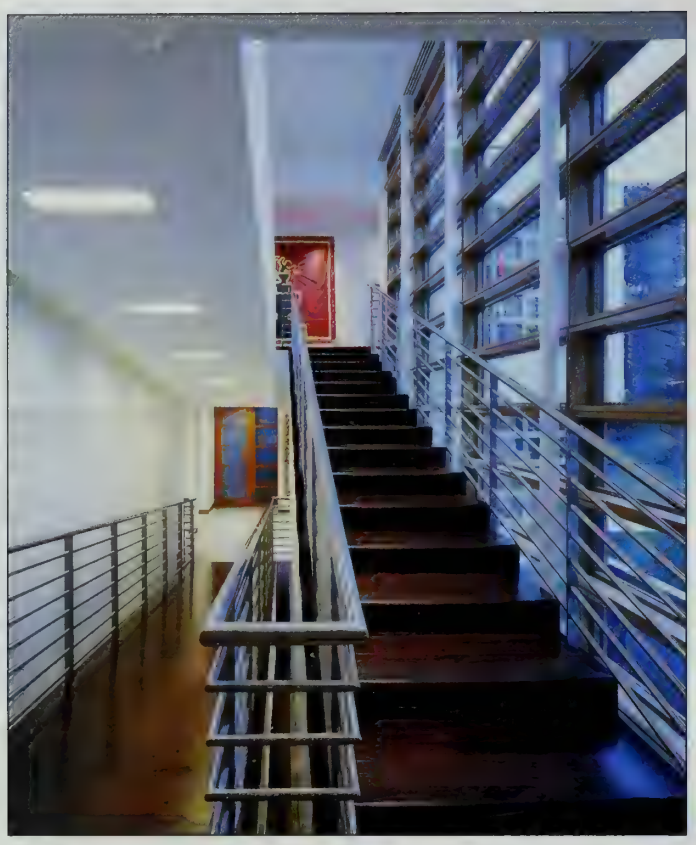
ARCHITECTURE

MALIBU MODERNISM

COMPLEX RHYTHMS ANIMATE A SLEEK OCEANFRONT HOUSE

hitecture and Interior Design by Gwathmey Siegel
: by Paul Goldberger
tography by Erhard Pfeiffer

A house in Malibu, California, designed by Gwathmey Siegel, melds streamlined modernist forms with rich detailing. "There's also a counterpoint between sculptural elements, like the stairway, and the rectilinear frame of the house," says Charles Gwathmey. The 1995 untitled bronze is by Joel Shapiro.

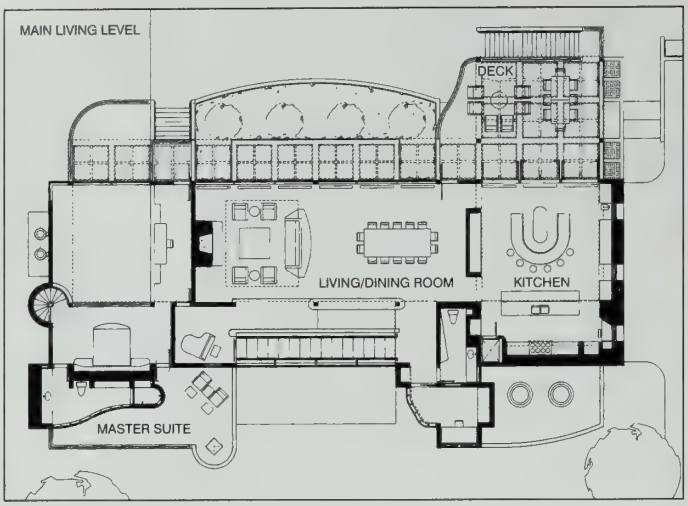


Most of the houses built by architect Charles Gwathmey and his partner, Robert Siegel, in the last few years have been immense modernist structures, sumptuous and sprawling and determinedly hard-edged. There is no denying the relationship between the residence of a Hollywood executive and his family, just completed on a spectacular site overlooking the Pacific Ocean in Malibu, California, and Gwathmey Siegel's other recent work: It is large, it is detailed with extraordinary precision inside and out, and it owes a certain stylistic debt to the classic European modernism of the twenties. But there is something softer about Gwathmey Siegel's architecture this time, something much more serene. And while this new house may seem at first glance to push the boundaries of modernist form less than some of Gwathmey's recent projects, it turns out, paradoxically, to be the freshest and most original design he has produced in years.

The owners initially approached Gwathmey about

LEFT: "A rosewood ramp and stairs connect the ground floor to the main living level, revealing different spaces and views," says Gwathmey. The untitled painting, from 1982, is by Keith Haring. A glass-block wall allows natural light into the children's bedroom gallery.

BELOW: The living/dining room's inverted-barrel-vaulted ceiling mimics a canopy, making the area more intimate. The armor is 16th-century Japanese. OPPOSITE: The oceanfront façade has a series of horizontal sunscreens in zinc. The dining deck is off the kitchen.



COURTESY GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS

ABOVE: The open-plan main living level is oriented toward the Pacific. ABOVE RIGHT: "The screening/billiard room looks as if it were carved out of wood," says Gwathmey, who collaborated with associate architects Dirk Kramer and Lilla Smith and director of interior design Eva Frank.

BELOW: The master suite has a sleeping loft and a sitting room below. On the wall is *Lady Killer*, 1986, by Jerry Kearns; to the left of the bed is a group of African stick figures. Gwathmey Siegel designed the bed surround, the built-in furniture and the sofa.

building on a different site in Malibu. That design never went ahead, and neither did a second one for another location. This house went up on the third site they considered, a three-acre parcel that, unlike most oceanfront properties in Malibu, is not squeezed between the beach and the road but sits high on a bluff, with fantastic views and enough room for a big lawn, a guesthouse and a pool.

To the owners, the third site was worth waiting for, not only because of its special qualities but because when they were finally ready to build, they had developed a close rapport with Gwathmey. "We went through so many versions that by the time we started designing this house, we really knew one another," says the wife. "My husband and I are different people, and Charles managed to understand and please us both."

Gwathmey also understood how much the couple's lives had evolved in the eight years between the time he started designing for the first site and the completion of the house on the final one, and he took pleasure in revising the design accordingly. "When we first started working with Charles, I had no

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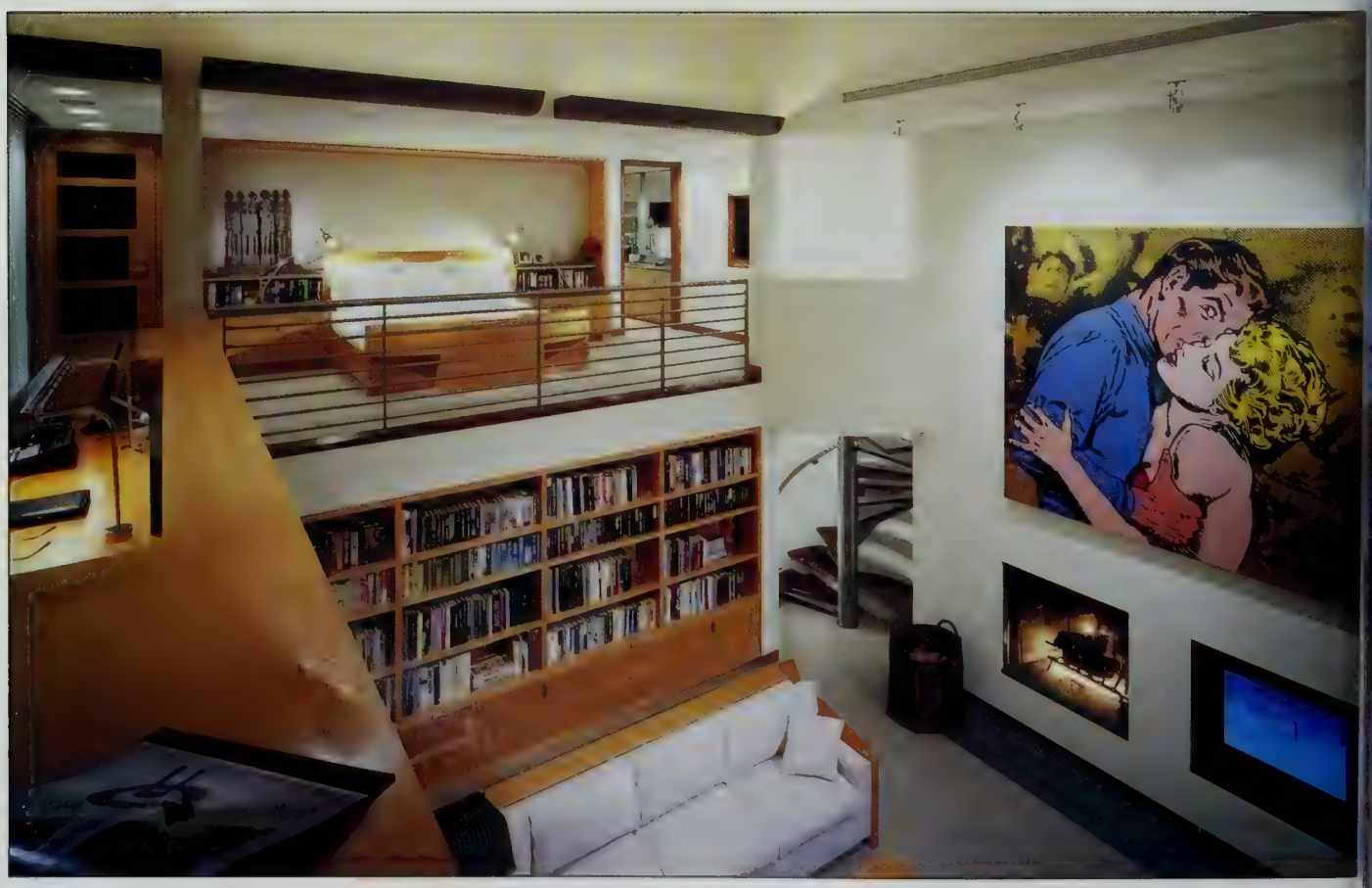
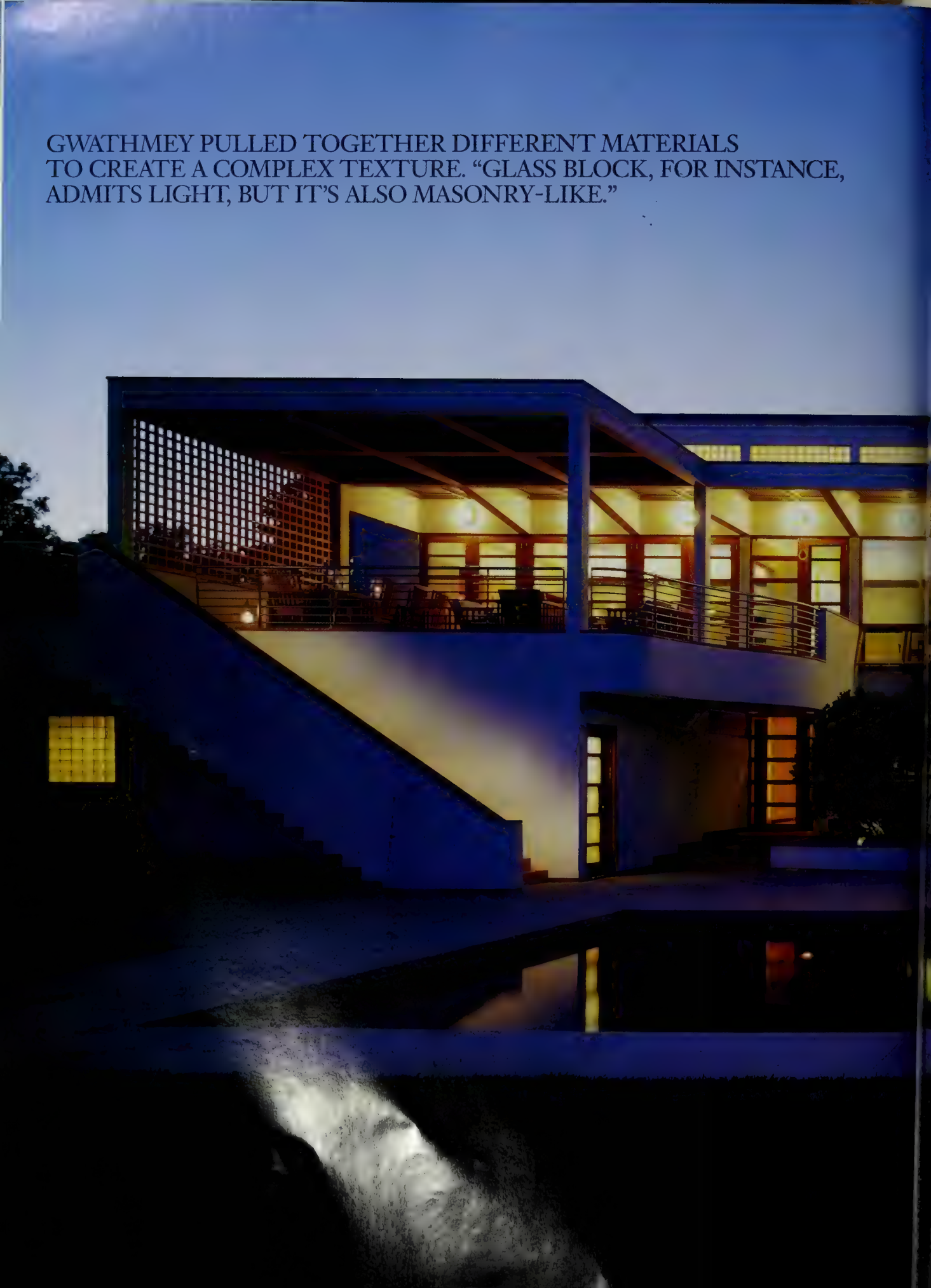


The master suite's sitting room was conceived as "separate yet integrated," says Gwathmey. Glass-block clerestory windows run the length of the façade and modulate the strong sunlight. On the wall are photographs by Joel Sternfeld. The rug is by Elizabeth Eakins.

GWATHMEY PULLED TOGETHER DIFFERENT MATERIALS TO CREATE A COMPLEX TEXTURE. "GLASS BLOCK, FOR INSTANCE, ADMITS LIGHT, BUT IT'S ALSO MASONRY-LIKE."



The oceanfront façade is "the final layer, primarily transparent," notes Gwathmey. "As opposed to the entrance façade, here you can see how everything is organized inside." The pool, he adds, "looks like an extension of the interior, but at the same time it appears to float on the grass."

Text by Susan Sheehan
Photography by Durston Saylor

THE SCAASI PERSPECTIVE

A FASHION DESIGNER'S EYE FOR ART SHAPES HIS NEW YORK APARTMENT

THIERRY WEITFENBERGER

In 1954, when Arnold Scaasi came to New York as a very young man to work for fashion designer Charles James, he lived in a studio apartment. He soon moved to a street-level apartment and then to a third-floor walk-up, where he started his own design business in the dining room. He moved again, to a Stanford White town house decorated by Valerian Rybar. In the 1996 book *Scaasi: A Cut Above*, he tells the author, Bernadine Morris, that working and living in the same place proved impossible and that he "felt like a prisoner in my own castle." He sold the town house, bought a duplex on Central Park South (see *Architectural Digest*, September 1988), relocated his offices and workrooms to Seventh Avenue and "had a life again."

"It's like living in a house," Arnold Scaasi says of his Manhattan duplex. ABOVE: Scaasi, left, and his partner, Parker Ladd, stand before Jean Dubuffet's *Vacanciers*. LEFT: Chinese Buddhist statues flank Louise Nevelson's *Vertical Cloud*, 1974, in the living room. *Woman with Mask* is by Jean Metzinger. S. Harris fabric.

After living on Central Park South for twenty-four years, he decided the residence was too small. He wanted a more spacious place in which to live with his partner, Parker Ladd, the producer of the A&E program *Open Book*. His foremost requirement was a view. Over a period of two years they inspected about a hundred apartments. When Scaasi walked into a duplex on the East River, he knew he had finally found what he was seeking.

"I'm partial to duplexes because they feel like houses," he says. "I like houses. I'm a Taurus, and Tauruses always like houses. And the apartment had a large separate living room, a large separate dining room, a large study and, best of all, a view. I required a view of either Central Park or

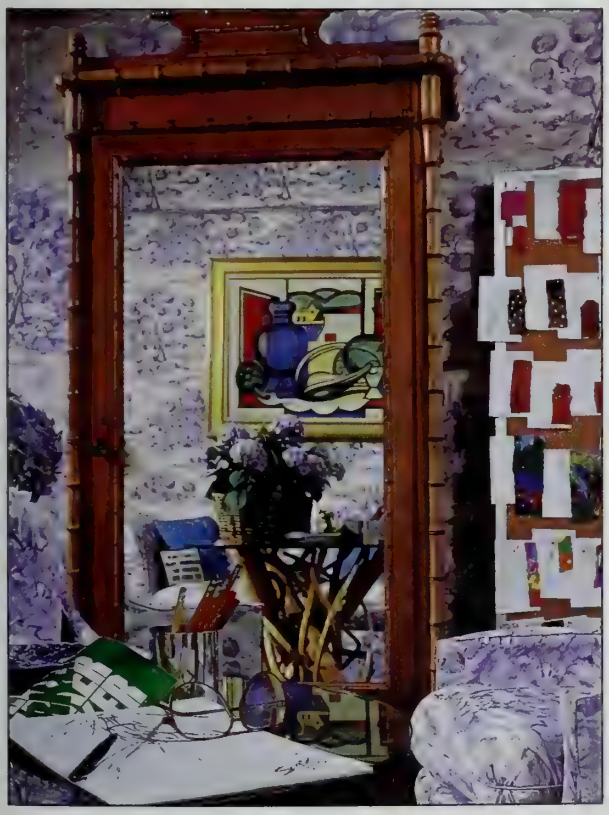
the East River. I got the river."

The entrance gallery to Scaasi's apartment is painted red. "I love red entrance halls," he says. "Whenever I can use red, I do." The dining chairs are also red. "I bought them at an antiques shop in Washington, D.C.," he recalls. "They're a chinoiserie design of red lacquer and gold and date back to 1730—well, maybe 1740. A chair maven in England thinks they were originally made for the Borghese Palace, but the antiques store said they were made for a palace in Spain. It's all the same to me. They came with wonderful chartreuse cushions."

The highlight of the dining room, however, is the white ceiling Scaasi's friend the late Louise Nevelson had designed for his previous apartment. "She said she'd never done a ceiling, but I told her there was always a first time," he says. Nevelson also designed five wall appliqués to go with the ceiling.

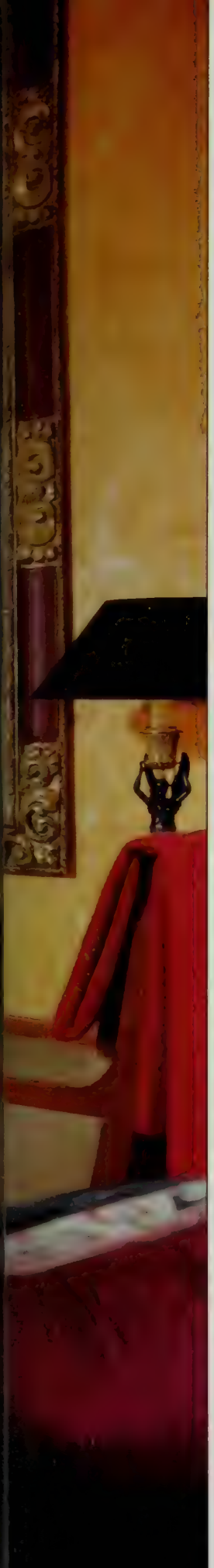
When the appliqués moved across town, he had them put on one wall of the dining room and had mirrors put on the wall around them, in accordance with Nevelson's wishes. "One mirrored wall looked kind of dumb," he notes. "I then mirrored a second wall. The room still didn't look right, so I told the mirror man, 'We'd better mirror the third wall.' He said, 'Mr. Scaasi, it would have been easier to mirror all three walls at once.' I guess he's right, but I don't understand much about mirrors or about square feet for a room. I understand about inches for a dress. I can visualize a dress before it's finished, but not a room." Scaasi looks admiringly at his dining chairs. "Louise adored very rococo things," he says. "She'd love seeing these eighteenth-century chairs under her twentieth-century ceiling."

Scaasi's theory is that bright colors are appropriate for certain rooms. "You can do wild, fanciful, way-out things in entrance galleries, dining rooms and powder rooms because you're only in them for short periods of time," he explains. "And by the way, my



"I chose this place for its wonderful view," notes Scaasi. FAR LEFT: The Queensboro Bridge and the East River are framed by the living room windows. Before the 19th-century fragment cast of *Poseidon of Artemision* is an array of silver, including Buccellati elephants and shells.

LEFT: Scaasi organizes his sketches and swatches in the upstairs study. Reflected in the mirror is *Through the Window* by Metzinger. ABOVE: A sculptured ceiling and wall appliqués by Nevelson define the dining room. Pierre Frey paisley. Tiffany's salt and pepper shakers.



powder room wallpaper is a jungle of banana leaves not unlike the hallways in the Beverly Hills Hotel."

The designer's living room is as eclectic—"Eclectic is my favorite style"—as his dining room. A Monet and a Picasso hang on opposite walls. On another wall is a 1974 Nevelson sculpture. In front of the window are a nineteenth-century fragment cast of *Poseidon of Artemision*, from the original fifth-century B.C. statue at the National Archaeological Museum of Athens, an array of Buccellati silver and a pair of Russian Biedermeier chairs. After moving, he couldn't resist buying a pair of mid-fourteenth-century Chinese Buddhist statues, which now flank the Nevelson. Close by is a photograph of Nevelson. "She only liked melodramatic clothes," he says. "Look at this picture of her. She's wearing a red painted silk kimono and trousers in an abstract design. Doesn't her Scaasi resemble the robes on these fourteenth-century Chinese ladies?"

There is a photograph of George and Barbara Bush in the upstairs study. Mrs. Bush wore a Scaasi gown to her husband's inaugural ball and two new Scaasi dresses to the Republican convention at which her son was nominated for the presidency.

Scaasi's downstairs study, which has glazed chrome-yellow walls, is adjacent to the living room and similarly eclectic. He is fond of a portrait of Lady Wimborne painted by Sir John Lavery in 1939, which he bought in part because of its burgundy frame and in part because the elegant woman dressed in a white gown and pearls reminded him of his beloved and ele-

continued on page 328

LEFT: A 1939 portrait of Lady Wimborne by Sir John Lavery and a 1909 Maurice de Vlaminck still life overlook the downstairs study. The armoire and bergères, as well as the ebonized sculpture, are 19th century. The patinated and gilt-bronze candlestick lamps are circa 1830s.

ABOVE: Scaasi designed the master bedroom with a tailored, monochromatic sophistication. Kilim upholstery on the chairs adds touches of color. Displayed above the English pine mantelpiece is a 1920s oil by Franz Kupka. On the bed is an antique quilt. Lee Jofa drapery silk.

COTTAGE CONTEMPORARY

INCREASING SPACE AND LIGHT WITHOUT LOSING CHARM BY THE SEA

Architecture by William A. Schulz
Interior Design by David Kleinberg
Text by Susan Cheever
Photography by Jeff Goldberg/Esto

MATT WARGO

When the owners of a quaint, rose-covered shingled cottage near the sea decided to do a major renovation, they knew just what they wanted—a quaint, rose-covered shingled cottage near the sea. Originally the barn for a nearby mansion, the cottage nestles between the great pines and specimen beeches of a landscaped meadow. "It was a sweet little house," the husband says. "This was a big project, but we wanted to keep it low-key." In fact, he wanted to keep it exactly as it was—only much bigger and with a different floor plan. "We needed to give them a lot of room on the inside without making it look huge from the outside," says designer David Kleinberg. "We all loved the charm of the house."

Inside, though, the house was less than charming. "It didn't work," says the wife. "It had been added on to, and it had the feel of a railroad flat." To add rooms, architect William A. Schulz kept the existing roofline and built a new gambrel to balance the old, tucking a master bedroom under the dormer. The living room was expanded onto a terrace; a maid's room became part of the kitchen. Doors were custom-made, windows stacked and the exterior of the house detailed to preserve the original look. A scaffold was built so the roses could grow while the house was under reconstruction. "The idea was to make the house functional and modernize it but to keep it overgrown," the husband explains. "We went to great extremes to keep it the same."

For a couple who wanted to retain the charm of their shingled cottage, designer David Kleinberg and architect William A. Schulz expanded the spaces without losing the house's original feeling. ABOVE: "It's still a garden cottage," says Schulz, "only now it's a glorified garden cottage."

"Rather than constructing a new building, we broke down the scale," Schulz explains. "We kept the existing roofline, continuing it in the addition." OPPOSITE: Brick floors and oak wainscoting define the stair hall, which occupies what was once a small entranceway.

Photographs by David Stephenson are displayed in the living room, which was extended some 20 feet onto the terrace. Kleinberg brought in such 1940s French pieces as the open-arm chairs and the low table. The sconce is by Jean Royère. Osborne & Little plaid. Stark carpet.

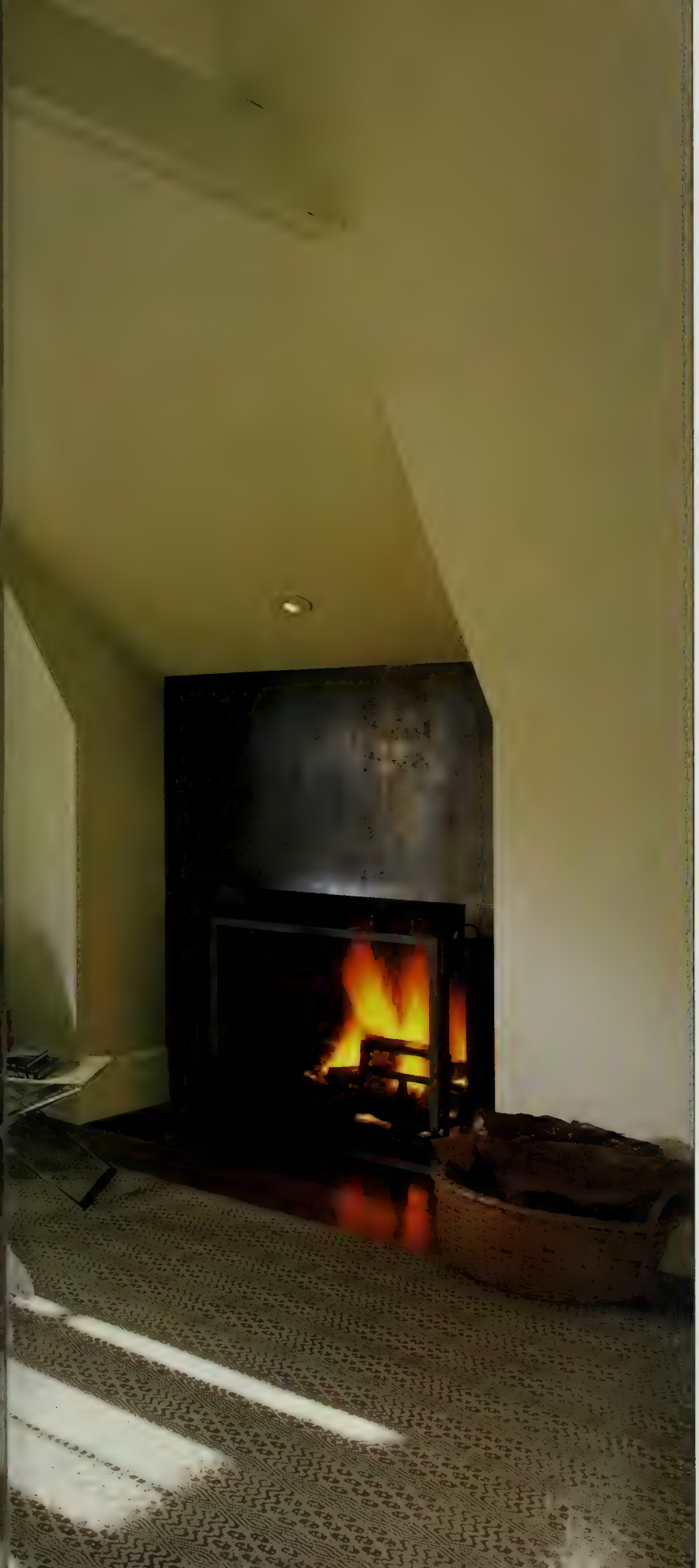
At the entrance, Schulz created a two-story stair hall with cerused oak wainscoting. There, an artichoke-shaped chandelier designed in 1927 by Poul Henningsen hangs above a brass-and-burl-maple Italian table, which is across from a 1940s bench—one of many French pieces in the downstairs rooms. "They give the house a sense of performance," Kleinberg says. "It's not just a summer house. There's no wicker there." In fact, the house is a symphony of opposites. It's a big house that looks small, a new house that looks old, a house furnished with a wild eclecticism that appears calmly uniform, as if it had been "popped out of a box," as Kleinberg says. "I just put things I like in this house. The overriding principle is that there is no overriding principle."

In the double-height living room, furnishings run the gamut from the bass note of a heavy nineteenth-century French klismos chair to the grace notes of a painted pine table and a Thebes stool. Kleinberg arranged parallel seating areas, splitting a pair of English marquetry mirrors, two African garden seats, French 1940s brass lamps and four Jean Royère sconces and filling in with chairs and sofas upholstered in neutral linens and prints. "The palette throughout the interior was always going to be neutral," Kleinberg says. "The color comes from the gardens."

When Kleinberg was still at Trinity College in Connecticut, planning to go to architecture school, he took a summer job in Manhattan with Robert Denning and Vincent Fourcade. He forgot all about going to architecture school. After that he worked with Mara Palmer and then with Parish-Hadley, before going on to start his own firm in 1997. "I've never been one of those decorators who want people to think there was no decorator," he says. "I don't think of myself as a cutting-edge person; I think of myself as a classical person, but a classical person in the modern world. I like things to

ABOVE: A maid's room and bath were absorbed into the new kitchen, which features a cathedral ceiling. The French oak stools date from the 1940s. The glass-topped table is from B&B Italia. Range and hood from Viking. Backsplash tiles, Ann Sachs. Sub-Zero refrigerator.

OPPOSITE: A landscape by Carol Anthony is set between 19th-cen tury English candlesticks in the dining room, whose flow was im proved by the addition of pocke doors to the living room. Kleinb designed the armchairs, covered Edelman leather. Baccarat glass



The architect situated the new master suite beneath the gambrel roof. "The ceiling gives the room a more traditional feeling," he says. The bronze-faced fireplace, Kleinberg notes, "is out of the usual vernacular." Drapery and shade linen, Manuel Canovas. Donghia chair fabric.

look as if they'd been assembled—someone brings back candlesticks from Japan, someone buys a chair they like out of a shop window."

The family room, paneled in pine beaded board, is all leather and muted stripes. "I wanted this room to have more of a mountain house feel," says Kleinberg. "The family room and the living room are sort of opposite sides of the coin. This is a nocturnal space, a place to play cards or have a drink."

If the family room evokes the Adirondacks, the master suite reflects the house's cottage roots, with its ceiling following the lines of the gambrel roof. Kleinberg installed striped linen draperies and faced the fireplace with bronze. "I didn't want to squeeze a mantel under that sloped ceiling," he says, "but I wanted it to be modern-looking."

Even the dining room—the most formal room in the house—was designed to accommodate an informal family. "We didn't want anything too highfalutin," the husband explains. Kleinberg arranged ten leather armchairs around the couple's nineteenth-century English extension table. English ebony-and-ivory candlesticks light the mantel, along with a pair of 1930s French ceramic sconces. The adjacent kitchen, illuminated by Poul Henningsen hanging glass lamps, is designed around a granite-topped island joined by 1940s French oak stools. In the corner, a collection of antique chairs surrounds a glass-and-steel table for casual meals.

"These people live properly but not pretentiously," David Kleinberg says. "There's always somewhere to put your drink. You can sit around in flip-flops and khakis. The dog has the run of the house, and he's always coming back wet. It's a very comfortable house." The clients agree. "We needed to make it work, but we tried to make it so that if you looked at the house, you wouldn't see much of a change," says the wife. "It has the same character, but it's lovely to live here now." □

COLOR FIELD ON FIFTH

BOLD PATTERNS AND RICH TONES FOR MANHATTAN COLLECTORS

Interior Design by Thomas Britt, ASID
Text by Nicholas Shrady
Photography by Jaime Ardiles-Arce

"They wanted an upbeat traditional setting that incorporated the art," Thomas Britt says of his clients' Fifth Avenue apartment. "We used lots of color and pattern." *A Family*, 1997, by Fernando Botero overlooks the living room. Brunschwig & Fils sofa and club chair fabrics.

Beauty is a very eclectic affair," observes the owner of a Manhattan pied-à-terre. Among the elements in the entrance hall of this prominent patron, art collector and former gallery owner are an Empire mirror, a Chinese red-lacquered table, a gilt Austrian chandelier, a painting by Robert Indiana and a mock-Roman sculpture by Michael Lucero. The result is an atmosphere of deliberate disparity, at once provocative and inviting. "My husband and I have never been ones to settle for a single style," she says. "The world is far too rich and varied a place."

It was New York–based interior designer Thomas Britt whom they called on to instill a semblance of order into their wide-ranging tastes. The clients and Britt had worked together before, on the couple's estate in Westchester County, as well as on an apartment for their son. This time, however, the parameters were slightly different. "For the country house we asked Tom for interiors that wouldn't compete with our art collection," recalls the wife. "But in the New York apartment we wanted to achieve more of a blend. We were after a bold interior for bold art."

As it happens, the change of register was just what the designer hoped to hear. "I can never repeat the same look from one project to another," insists Britt, "and thank goodness they didn't ask me to. What I did wish to repeat was the opportunity to work with absolutely first-rate art."

"I set the paintings against hot yellow walls, which creates a vibrating energy in the dining room," notes Britt. An Austrian chandelier illuminates the Robert Delaunay oil over the Biedermeier sideboard and *White Cycle*, 1997, by Kenneth Noland. Clarence House fabric.

While the postwar building lacked any significant interior architectural details, the distribution of the rooms was agreeable, and Britt was spared the task of knocking down walls. There was another important detail that remained constant—the apartment's sweeping views over Fifth Avenue and Central Park.

"My clients are great lovers of color," Britt explains. "There was never any talk of subtle, monochromatic tones —on the contrary, we were going for a striking palette." In the living room, he spread an antique geometric-patterned dhurrie atop a sisal carpet. He upholstered the sofas in a floral fabric, a pair of club chairs in stripes and the nineteenth-century gilt "rope" chairs in a rich green velvet. The walls are painted a primrose yellow and are hung with works by Fernando Botero, Ron Janowich and Sam Messer.

The room's daring mixture of color and texture would have been perhaps overwhelming had Britt not resorted to his signature love of balance and symmetry in the placement of furniture and objects. Flanking the Botero above the sofa are a pair of fine Swedish Empire mirrors. Over the two Regency consoles are four Thomire candelabra, which he converted into lamps. There are a pair of Chinese low tables with mother-of-pearl inlay. "Above all, I'm drawn to the classical world," says Britt, "and that's a world in which symmetry reigns. An interior without a balanced composition too often falls into chaos."

In the adjacent library, Britt paneled the walls in Italian stone pine to create a sense of warmth. Seeking continuity between it and the living room, he used more Chinese mother-of-pearl-inlaid low tables and nineteenth-century gilt chairs. On the floor is a Bessarabian carpet. The focal point, however, is a floral still life by David Hockney.

Britt's inventive blending of diverse objects is most evident in the guest bedroom. "It's a fun, interesting space," he says. Here, he intermingled a Portuguese headboard, Indian silver chairs and a grouping of classical and Empire engravings.

"Collecting is a part of my soul," admits the wife. It is a passion that she shares with her husband but that she inherited from her mother—and a number of the latter's acquisitions now grace both of her residences. Among the heirlooms in the New York apartment are a collection of Meissen porcelain, which fills two Louis XV cabinets in the dining room, and an abstract work by Robert Delaunay that hangs above the Biedermeier sideboard.

It is the combination of art and objects from mother and daughter, in fact, that gives the apartment an added resonance, a feeling that a selective eye has chosen these works with criteria and care. It makes sense to hang a Kenneth Noland near the Delaunay, and after examining the Meissen, one understands the numerous works of modern and contemporary ceramics by Picasso, Philip Maberry and Ron Nagle, among others, that are found throughout the rooms.

"This is not a space in which anything goes," says Thomas Britt. "I tried to create a classical scheme from a host of disparate elements, and in the end, I think we revealed the logic in all this eclecticism." □

"I [illegible] would be fun to combine the elaborate Portuguese carved wood headboard with the engravings of c[illegible] and Empire sculptures in the [illegible] says Britt. The pair [illegible] are Indian. Clarence [illegible] covering and drapery fabric.

DESERT ORIENTATION

ACCENTING A MODERN CALIFORNIA RESIDENCE WITH SUBTLE ASIAN MOTIFS

"As you enter, you have a sweeping view of the courtyard and the house," Donna Livingston says of an Asian-influenced residence she designed in Indian Wells, California. The materials of the gazebo—stone and wood—are repeated throughout. Michael Taylor patio furniture.

Interior Design by Donna Livingston
Text by Christopher Finch/Photography by Erhard Pfeiffer

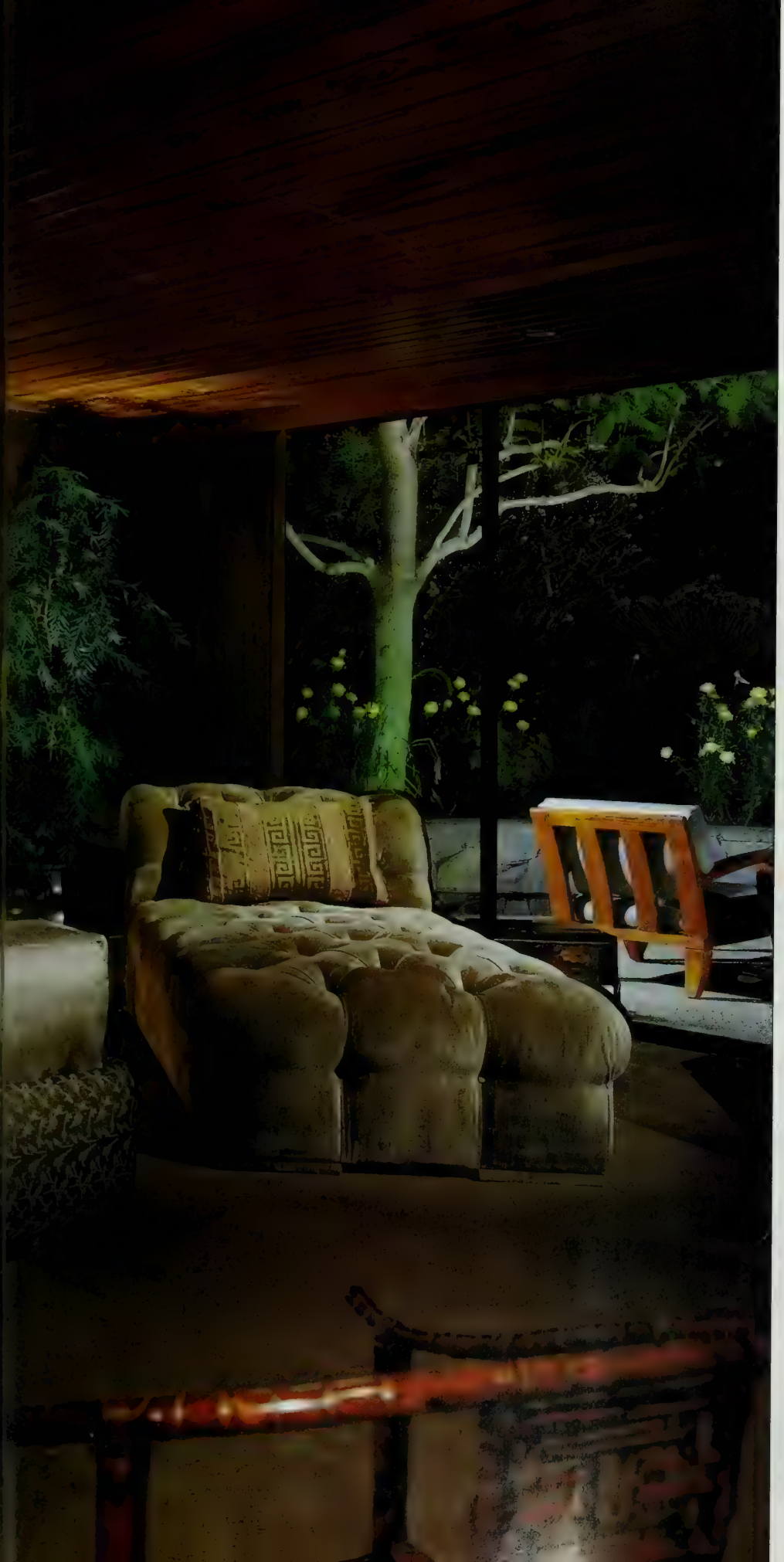
Each time I'm confronted with a new project," says designer Donna Livingston, "I look for one idea—one key concept—that can provide the inspiration for the whole house. In this case, it came to me as I was thinking about the gates for the main entrance."

The project in question is a spacious contemporary house built around a courtyard in Indian Wells, California, a desert resort town where emerald-green fairways punctuate the dusty chaparral and royal palms stand out in silhouette against the surrounding mountains.

"The house had been finished in conventional desert colors," says Livingston, "pinks and peaches—and the effect was rather bland. I wanted to find a way of giving the property a sense of richness and warmth, and a little drama, and the idea that popped into my head was to replace the plain entrance gates with copper gates decorated with a bamboo motif. To a large extent, everything evolved from that. That's when I began to think about the Asian theme. Not just a Japanese-style house or a Chinese-style house. Some-

LEFT: Stone-faced pillars in the living room frame views of the golf course and the mountains. "The wood ceiling adds warmth," Livingston notes. On a games table is a Tang Dynasty–style horse. J. Robert Scott sofa and chair fabrics. Baccarat vase.

ABOVE: The dining room features an early-19th-century Japanese textile and a late-18th-century Burmese reclining Buddha. A Tabriz carpet from Aga John rests on the limestone floor. The urn is from Michael Taylor. Chairs and silk wallcovering, J. Robert Scott.



thing more eclectic than that, bringing together Thai and Indian and Burmese pieces—art and furniture from all over the region. I thought of it as having what you might call Balinese chic."

In conceptualizing the house, Livingston had the advantage of having previously designed the clients' primary residence in Los Angeles, so she had a strong sense of their tastes. Whereas that house is traditional, their retreat was to be quite different: elegant, certainly, but also decidedly exotic.

To create the copper gates, Livingston called on Giminaro Studio of Crawford, Colorado, whose craftsmen rendered a pair of gates that would not look out of place in a Chinese imperial palace. The studio was also asked to trim the entire fascia of the building with copper as well as to provide doorframes and outdoor light fixtures.

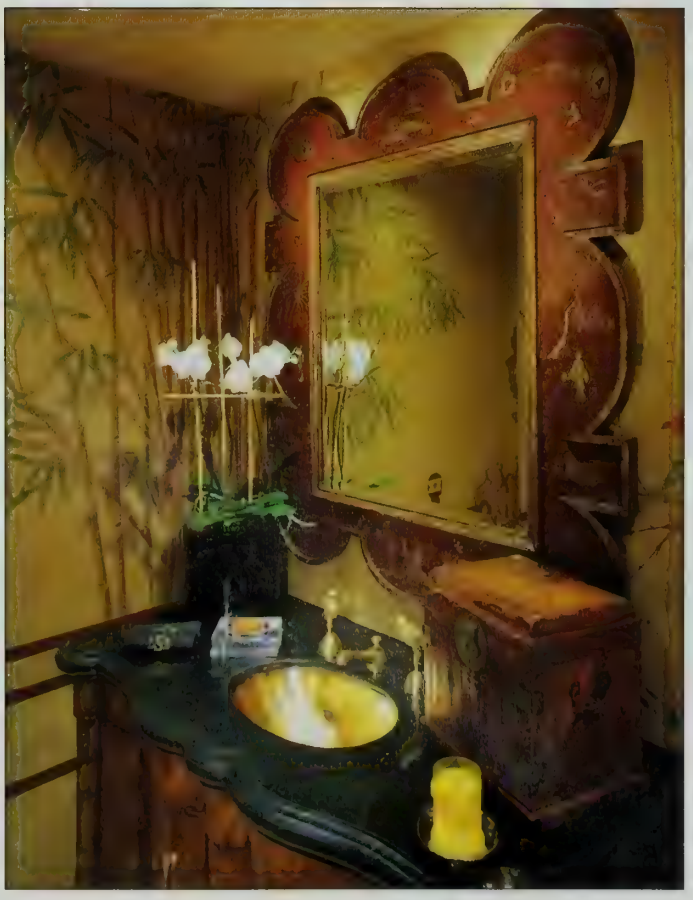
As one enters the courtyard, the expanses of copper trim immediately catch the eye, emphasizing the horizontal structural elements of the building, which are punctuated by stone columns and by three shallow pyramids that project above the roofline. The courtyard itself, with its pool, its gazebo and its comfortable patio furniture, serves as a tranquil outdoor room.

Except where it is scattered with boulders and planted with palms, the courtyard is floored with limestone that extends into the building. In the living room, expansive windows look out

A circa 1700 Japanese screen, from Naga Antiques, contributes a "feeling of serenity" to the master bedroom, which, like the living room, dining room and gazebo, has a pyramid-shaped ceiling. The bronze-and-gilt lamp bases are Burmese. Glant fabric on chaise.

THE OVERALL FEELING OF ASIAN ECLECTICISM IS FOUND EVERYWHERE.

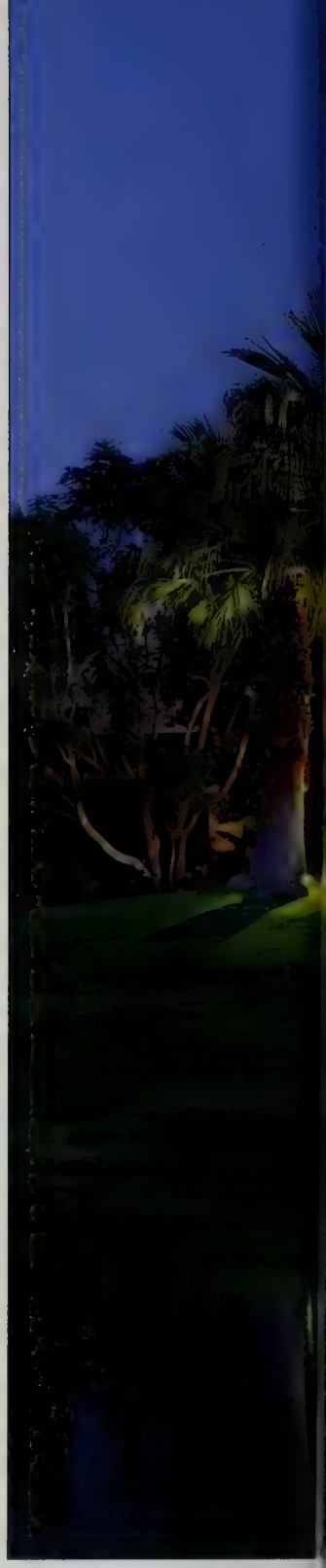
LEFT: Dominating a guest bedroom is a colonial Asian–style canopy designed by Livingston. A Turkish rug from Mansour Gallery is on a jute carpet from Aga John. The bedcovering is from Donghia. Woven wallcovering, Maya Romanoff.



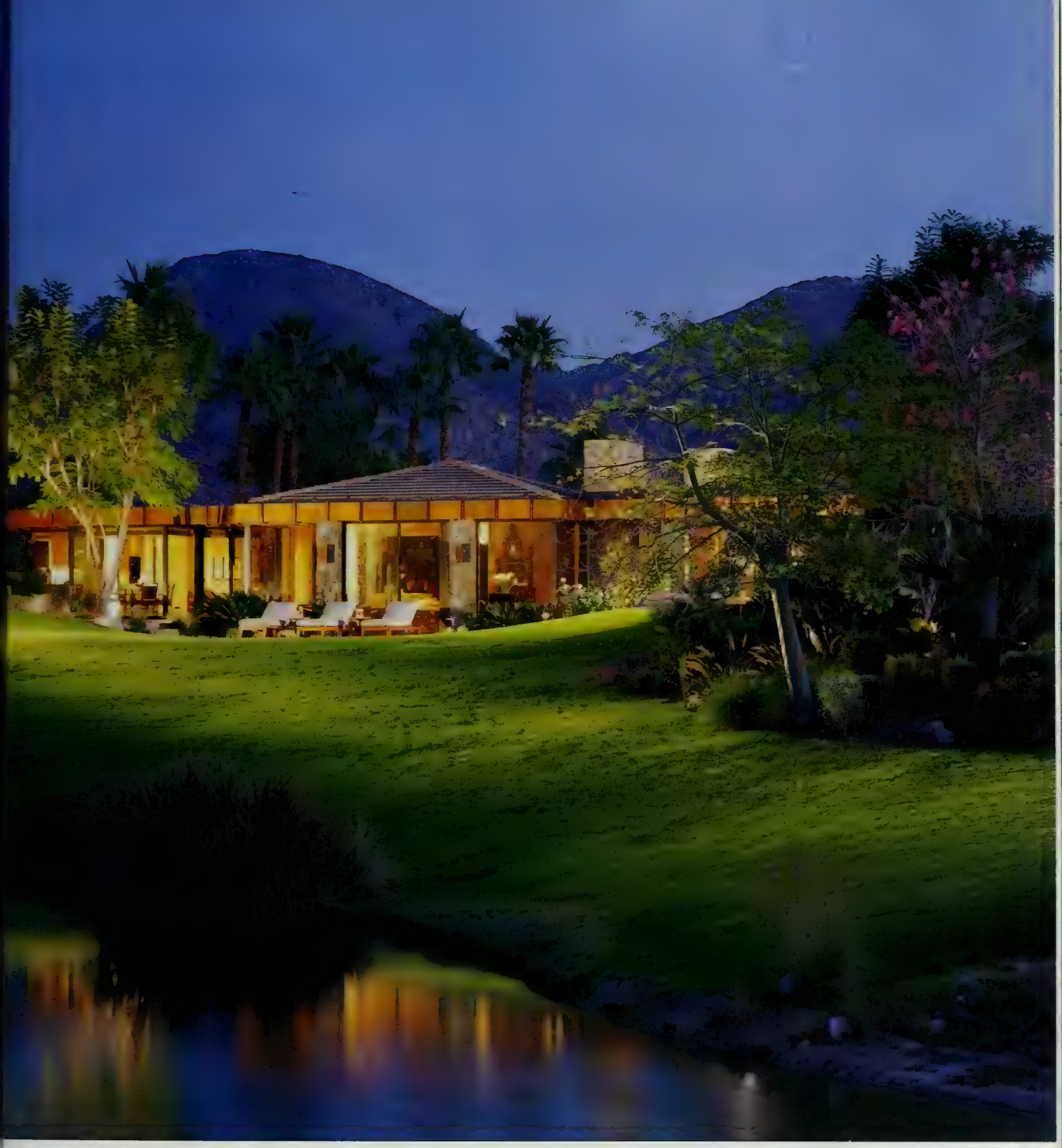
across a small lake to a golf course. The view draws the eye, but so do the carefully orchestrated volumes and details of the room itself, which gains a sense of scale from the pyramid-shaped ceiling. Livingston had this ceiling—and matching ceilings in the dining room, master bedroom and gazebo—refinished with Brazilian canary wood, which exudes a warmth that permeates the entire space. The overall feeling of Asian eclecticism is found everywhere in the room's combinations of objects and furniture. A Tang Dynasty–style horse sits on a lacquered games table. An imposing Thai giltwood mirror reflects upholstered silk walls. A pair of Ming figures stand near the bar, which is dominated by an embroidered Chinese screen.

Unlikely but satisfying combinations of elements are also in evidence in the dining room, where the lacquered table and chairs are set off by the intricate patterns of a Tabriz rug, while a Burmese Buddha reclines on the built-in buffet beneath a framed early-nineteenth-century Japanese ceremonial silk textile. The same subtle juxtapositions are found in the master bedroom. The atmosphere there is almost Zen-like, the mood established by an early-eighteenth-century Japanese screen that depicts birds in flight.

In one of the guest bed-



LEFT: A mural by Robert Walker lends interest to the powder room. "The shape of the red-lacquered chinoiserie mirror complements the delicate curves of the cabinet." The box is Chinese. ABOVE: The living spaces along the golf course façade open to a large patio.



ooms is what Livingston de-
cribes as a colonial Asian-
tyle canopy bed, which
vokes Bangkok or Rangoon.
Chinese lacquered tables and
woven wallcovering add to
he sense of being in some
xotic location before the
orld was shrunk by jet travel.
"Being able to use first-rate rugs, fine woods, custom-crafted copperwork—that's an ideal situation," Donna Livingston says. "It's like being a chef—you want to be able to use the finest ingredients, because that will allow the quality to show up in the finished dish. It helps, too, to have clients who are involved with what you're doing. It was the clients who found the Ming figures that are in the living room. And beside the entertainment center, there's a beautiful Tang Dynasty figure of a courtesan."

In a sense, the proximity of that more than one-thousand-year-old figure to the electronic equipment sums up the character of the entire house. It is a place where modern amenities and traditional values coexist, an environment in which the practical blends comfortably with a magic that originated in distant lands. □

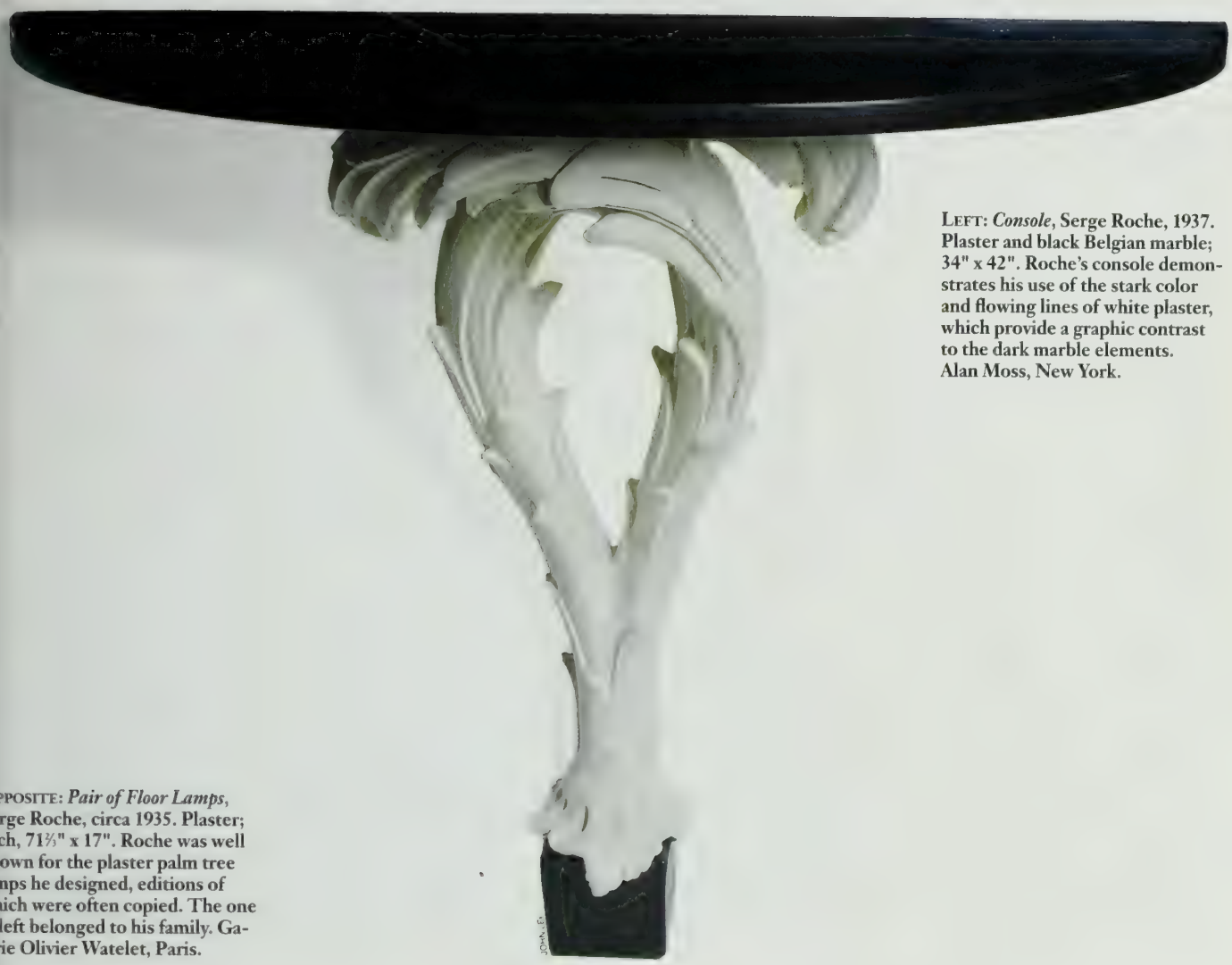
ANTIQUES

WHITE PLASTER FURNISHINGS

POPULAR DECORATIVE PIECES FROM THE 1930S AND 1940S FIND A NEW AUDIENCE TODAY

By Jeffrey Simpson

(COURTESY GALERIE OLIVIER MATELET THOMAS HENNOCQUE)



LEFT: *Console*, Serge Roche, 1937. Plaster and black Belgian marble; 34" x 42". Roche's console demonstrates his use of the stark color and flowing lines of white plaster, which provide a graphic contrast to the dark marble elements. Alan Moss, New York.

OPPOSITE: *Pair of Floor Lamps*, Serge Roche, circa 1935. Plaster; each, 71⅓" x 17". Roche was well known for the plaster palm tree lamps he designed, editions of which were often copied. The one at left belonged to his family. Galerie Olivier Watelet, Paris.

Plasterwork, the application of lime or gypsum—or even dried earth—mixed with water and sand as a sheath for interior walls and ceilings, probably dates back to the ancient Egyptians. Plaster surfaces were enhanced with frescoes from the time of the Romans through the Renaissance and up into the modern era. And as early as the Middle Ages, craftsmen began modeling wet plaster into reliefs on ceilings, and occasionally walls, to form elaborate patterns. The use of plaster as a surface decorative element may have peaked with the delicate Neoclassical reliefs created by Robert Adam for the ceilings and walls of the buildings he designed in the second half of the eighteenth century.

Because of its lack of internal strength and its brittleness, however, plaster was never used as a freestanding material for furniture until the 1930s. Around that time, with the commercial production of aluminum and the increasing use of Bakelite and synthetic fabrics, new materials and manufacturing techniques were available for decorative purposes; this led, in turn, to the experimental use of traditional materials for wholly new purposes. Suddenly, white plaster—inexpensive and easy to carve—began to appear in mirror frames, lamps, sconces and sometimes furniture, such as console tables, as well as in moldings and door surrounds.

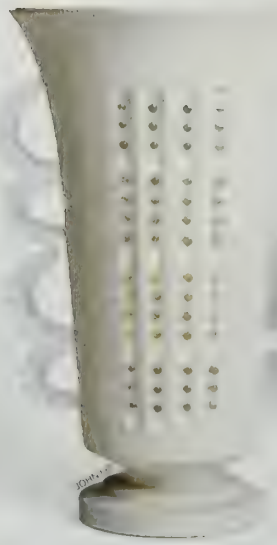
A principal advocate for such use of unexpected materials was the French designer Jean-Michel Frank, who began to use plaster for decorative purposes in the late 1920s. Frank has become an icon of modernism because of his spare interiors and esoteric surfaces: He covered walls in vellum or bleached-straw marquetry and veneered tables and cabinets with shagreen and irregular gypsum tiles. Frank was also determined to collaborate with the artists of his day, commissioning Diego and Alberto Giacometti to

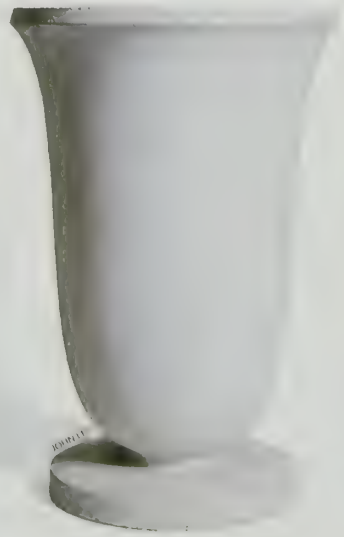
RIGHT: *Mirror Frame*, Serge Roche, circa 1930–35. Plaster; 43⅓" x 30⅔". Like African themes and seashells, the stylized foliage pattern was one of many "exotic" 18th-century design motifs that returned to popularity in the 1930s. Galerie Jacques de Vos, Paris.

create lamps, vases and mirror frames in white plaster.

Among the first designers to use plaster as a medium for furniture was Serge Roche, the French decorator who, in the 1930s, had a console table in his apartment that was supported by entwined plaster legs in the form of exaggerated palm leaves. Roche was one of the first of the 1930s designers to free himself from the dictates of modernism and rediscover the exuberance of Baroque design. With its dead-white matte finish, plaster was uniquely suited to the theatrical imagery of Baroque style, which had been characterized by an exaggeration of scale and a fascination with designs derived from the far reaches of the globe.

Even Frank, despite his penchant for the severity of modernism, was led by his friendship with artists into experimenting with more fanciful forms, such as those





FAR LEFT: *Luminaire "Corail,"* Maîtres Verriers of Venice for Art Luminescence, 1945. Plaster and glass; 17½" x 13". The light of an urn lamp is scattered and reflected by glass beads and transparent handles, which are filled with water. Galerie de Beyrie, New York.

LEFT: *Urn Lamp*, French, circa 1935. Plaster; 23½" x 15½". An exceptionally simple urn lamp exploits the smooth texture and powdery finish of white plaster to place the focus on its unembellished silhouette. Maison Gerard Ltd., New York.

WITH ITS DEAD-WHITE MATTE FINISH, PLASTER WAS UNIQUELY SUITED TO THE THEATRICAL IMAGERY OF BAROQUE STYLE.

ıssociated with Surrealism. For Frank, the use of plaster for faux draperies, as well as the creation of a white plaster disk to hide the opening for the movie projector in an apartment he created for Baron Roland de L'Epée, were voyages into the Surreal.

This interest in the exaggerations of neo-Baroque and a fascination with the distortions of the Surreal often met in the creation of white plaster *objets*. Allen Tate and C. Ray Smith, in their book *Interior Design in the 20th Century*, point to pieces such as life-size plaster hands holding sconces or vases and designer Emilio Terry's use of scallop shells, as well as "other neo-Baroque and neo-Rococo imagery," as examples of this melding.

But the designer who made white the hallmark hue of the 1930s—and thereby created a venue for white plaster—was Syrie Maugham. In 1927 she designed an all-white room, the highlight of which was a white plaster still life made by set and costume designer Oliver Messel.

From Europe the fascination with white décor—and white plaster—traveled across the ocean and across America to Hollywood, where the movie folks were obsessed with white. Martin Battersby, in his book *The Decorative Thirties*, remarks that the craze was "epitomized in the look of the film star Jean Harlow, who appeared to have been constructed of equal parts of snow, marble and marshmallow."

Influenced as much by her own wide travels and acquaintance with European culture as by her California neighbors in the movie business, the American decorator Frances Elkins began to import Jean-Michel Frank's furnishings in the early 1930s. She often used Frank's Giacometti handcrafted plaster lamps in the houses she decorated for clients. She created shell-like lamps in white plaster for her own house in Monterey, California, and there is some evidence that she designed plaster lamp variations in undulating forms that deviated from the Giacometti originals.

The greatest American advocate of white plaster, however, was Dorothy Draper. Draper confounded the expectations of her clients with her use of large-scale decorative elements and strong colors. Tate and Smith say that Draper "became known for bold white plaster appliqués—and consoles, frames, and accessories—with overscaled scroll motifs of leaves, feathers and cockleshells," adding, "She used these plaster-white elements strikingly against dark green or dark burgundy walls."

After the 1950s, the taste for plasterwork—and the fantasy designs of an earlier era—evaporated. But examples survive, as surprisingly durable as the high spirits of those years. □

***Floor Lamp*, American, circa 1940. Plaster; 55" x 16". A fixture in a tropical-leaf pattern is attributed to American interior designer Frances Elkins, who collaborated with Alberto Giacometti on designs for some of his plaster lamps. Alan Moss, New York.**

Architectural Design by James Weis
Interior Design by William Knight and James Weis
Text by Paul Theroux/Photography by Dan Forer

HOTELS

INN ON THE BLUE HORIZON

AN INTIMATE ESCAPE OFF THE COAST OF PUERTO RICO

Most travel is time travel, but some places—certain islands especially—are time warps. They defy an exact date but suggest some simple period of innocence in the recent past—the sixties, say. No stoplights, a sen[illegible] well-being, a low cost of [illegible] and able water, pic[illegible] general tidiness. [illegible] enough for chick[illegible] and dogs to sleep o[illegible] and breezy in the day [illegible] and still at night—and [illegible] of all, such places poss[illegible] powerful sense of commun[illegible]

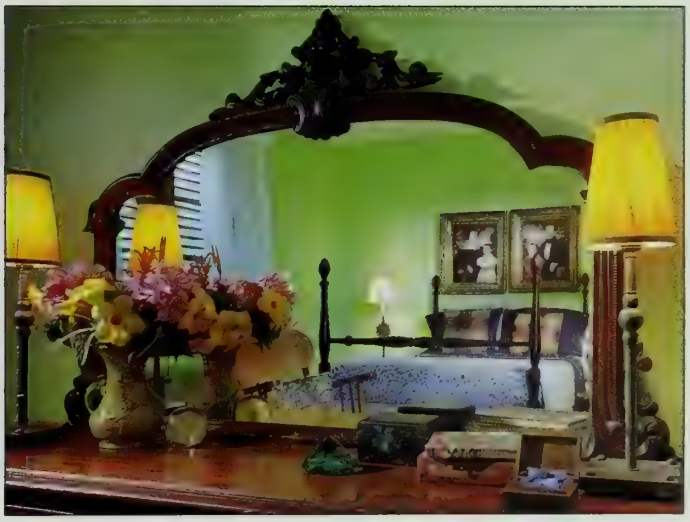
Maui was once like this, and so was Martha's Vineyard. No longer. But Vieques, a twenty-one-by-fifteen-mile island off the east coast of Puerto Rico, still fits this time-warp description and occupies a blissful little category of its own. It is in the world news right now for the justifiably vocal protests against the U.S. Navy's bombing of one end of the island. Yet the bombing may well be responsible for having intensified Vieques's community spirit and local pride. In most respects this otherwise quiet island is completely off the map, supine yet bewitching, like a slumbering maiden.

People come here for a [illegible] visit, and after a couple [illegible] they ask for the name [illegible] agent," James [illegible] He should know. [illegible] first visit to Vieques,

[illegible] A drive leads to the [illegible] tel on Vieques, an island off the east coast of Puerto Rico. Right: The terra-cotta-tiled atrium, which serves as the hotel's main lobby, contains a mix of antique furniture and objects.

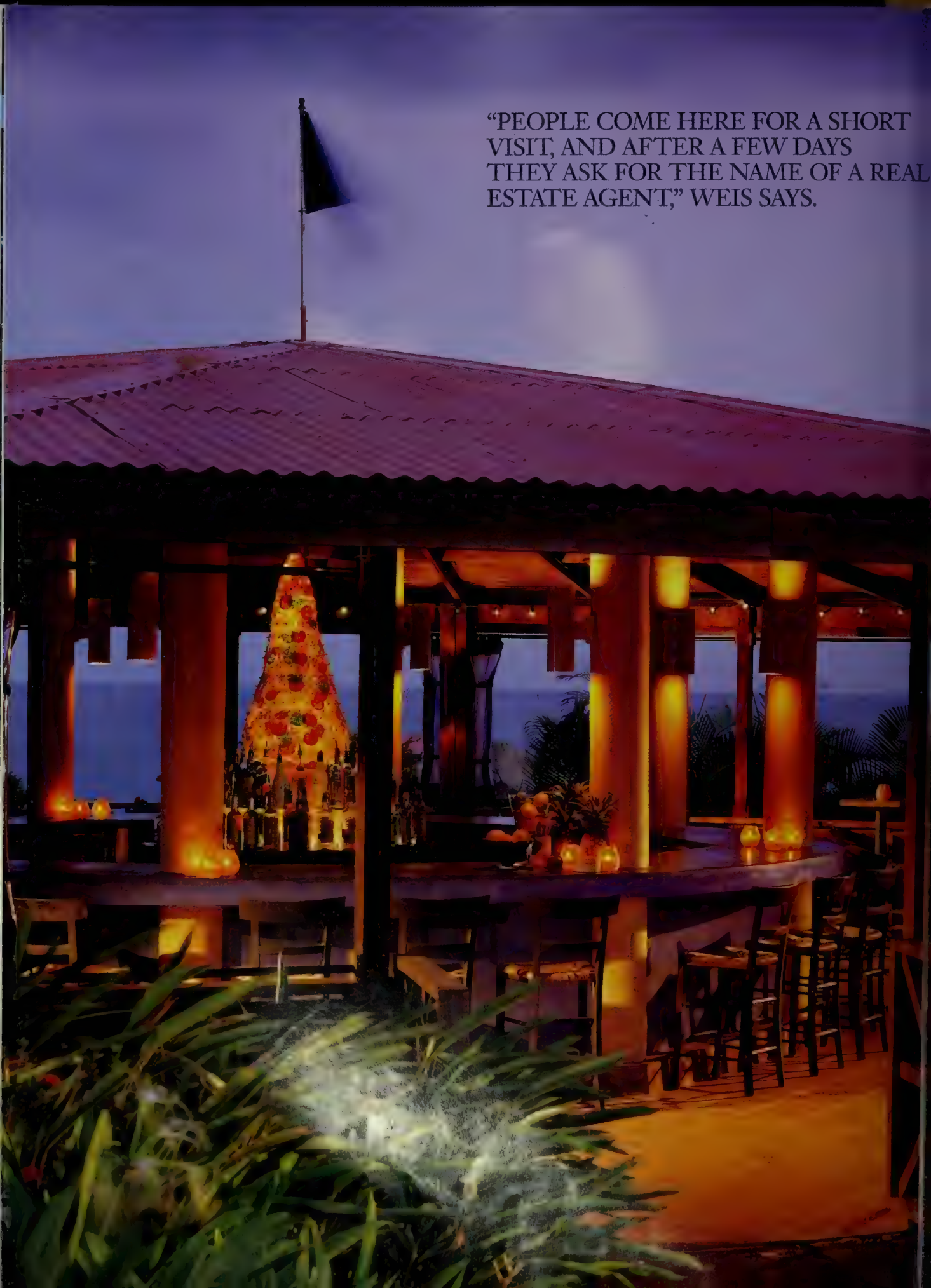
LEFT: Café Blu, in the main house, displays the eclecticism of the hotel's furnishings, with circa 1840 tiger-maple chairs alongside a colorful 1930s chandelier and recent artwork. Chef Michael Glatz prepares French Caribbean dishes using fresh local ingredients.

ABOVE: A mahogany four-poster, made in Indonesia, dominates the Josephina Room, a guest room in one of the three casitas that make up the inn. BELOW: A turn-of-the-20th-century bed is reflected in the mirror of the Garden Room's 1860s Rococo Revival chest of drawers.



he was so smitten with the island, he asked whether he might buy the hotel he happened to be staying in. Weis eventually purchased a neglected villa by the sea and, with his partner, Billy Knight, put his heart and soul and quite a lot of money into creating the Inn on the Blue Horizon. They opened the hotel in 1994, and it annually receives praise and many more requests for reservations than it can accommodate. Eighty-five percent of the visitors are repeat guests. "People leave us and they miss us, and there are days that we're depressed because they're gone," says Weis. "We're sometimes inconsolable when people leave."

Weis has some of the best qualifications for a hotelier —a love of entertaining and a flair for food and a sense of style. You also get the idea that he is one of those happy individuals with a genius for friendship. He once built a house in rural Pennsylvania with the express intention of being a host. "I gave wonderful parties. I loved having guests. My idea was for the inn to be like that—



"PEOPLE COME HERE FOR A SHORT VISIT, AND AFTER A FEW DAYS THEY ASK FOR THE NAME OF A REAL ESTATE AGENT," WEIS SAYS.

LEFT: A zinc-roofed pavilion adjacent to Café Blu houses the Blu Bar. "It was designed to be an attention-getter," says co-owner Billy Knight. His partner, James Weis, made the pigmented-cement bar round, "to allow ease of conversation." Pottery Barn stools.

"We transformed an ugly old building with warm yellow paint and dusty Caribbean colors," says Weis (bottom, standing, with Knight and their dogs, Charley and Sophie). "We made it elegant but casual." BELOW: Steps from the tiered pool lead to the main atrium.

and that's how it's turned out."

The Inn on the Blue Horizon, dramatically—even cinematically—named, is homely in the English sense of the word: like a home, comfortable, unfussy, casual, with a subtle insistence on privacy, well thought out, sited on a bluff above a pretty beach. A scattering of modest-size buildings, it does not look like a hotel and hardly seems like an inn. It is rather the fantasy of living in the elegant compound of an inspired and generous host on a tropical island. The emphasis is on style and comfort rather than luxury. There is no television and just one guest telephone, but there are plenty of books and lots of areas to sit quietly and feel happy. Priding himself on his role as host, Weis has made a point of furnishing the inn with his own collection of antiques—Shaker boxes and antebellum chairs and armoires.

"I want some imperfections, and I also want some image," Weis says. "I don't want it to look anxious. Nantucket is anxious. The Hamptons are anxious. I don't want it to be like anywhere else."

The food in the restaurant and at the terrace Café Blu is excellent. The chef, Michael Glatz, combines flair with flavor. Nearly all the ingredients are local and fresh, brought weekly from the main island of Puerto Rico, just seven miles to the west. Lunch is not served at the inn, and off-season the dining room is closed three nights a week.

Weis counts on guests to be self-sufficient, but he offers dining suggestions and can recite menus of nearby restaurants—Vieques is full

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WARMING TRENDS

TRADITIONAL COMFORT WITH ADDED FLAIR ON LONG ISLAND

Architecture by Shope Reno Wharton Associates/Interior Design by Greg Jordan
Text by Steven M. L. Aronson/Photography by Peter Aaron/Esto

Nothing special—just a place to raise kids in," is how the wife describes the late-1970s house where she and her husband used to live. She goes on to recount how one day they decided they did want something special—beginning with a bigger property. And how in another part of Long Island—in Brookville, to be exact—they found a patch of land with a good deal of topography to it.

After interviewing no fewer than eleven architects, the couple settled on Shope Reno Wharton Associates, a firm known for a judicious use of history and tradition refreshed by modern, open plans. "The wife wanted the house to have a French flavor—in wood," says Bernard Wharton. And she herself quickly fills in, "I wanted it to be just quietly beautiful in a country way—like, let's say, a woman who's got on a pair of jeans, a cashmere sweater and her very best pearls. Needless to say, it had to be big enough for my grown children to be able to come and stay in with *their* children, and so on down the line. And aesthetically flexible, because I like to entertain six people and I like to entertain seventy people."

The resulting 7,500-square-foot building meets all those requirements and exceeds them. It is, first of all, completely integral with its setting. "We came into a lushly wooded site, and we treaded

"The owners wanted the frankness of a Shope Reno Wharton exterior but more layers inside," Greg Jordan says of a Shingle Style house he decorated on Long Island. ABOVE: The horizontal exterior is punctuated with vertical elements that mirror functions within the house.

OPPOSITE: The curve of the turret is reflected in the sinuous shapes of the entrance hall stair, located within it. The hue of the runner, from Patterson, Flynn & Martin, is picked up in the wing chair damask, from Brunschwig & Fils. Clarence House drapery fabric and chair stripe.

very lightly," Wharton's partner, Allan Shope, explains. "We had respect for the land and were determined to design a distinctive house that was sensitive to its environs —we don't like a house to look like it was dropped out of a helicopter." Indeed, they took care to keep the height of the structure down to two stories on the driveway side, knowing that "with that drop-off topography" (the land slopes rather dramatically down to a ravine) there would naturally be an additional level at the rear.

The house is composed of a series of elements that not only exude but induce a feeling of harmony, no matter how singular and fanciful they are. There are steep gabled roofs with large overhangs (the French influence that the wife had suggested) and two scandent turrets. One, ringed at the top with clerestory windows, contains the stairwell and, in Wharton's apt words, "acts almost as a beacon or punctuation point"; the other encompasses the kitchen-cum-breakfast-room at the back. These towers, along with the two fieldstone chimneys, add a dash of verticality (which speaks, if abstractly, to the trees on the site) to the otherwise linear, horizontal house.

"We use horizontal trim a lot in our work, especially in the cornice lines—it makes for a more graceful meeting with the ground," Wharton says. "As we see it, this house mostly just rambles along in a very sort of nonchalant way."

From inside, you can see right through the double liv-

Fieldstone chimney breasts at each end of the living room anchor its two sides, one of which is more formal. The French, English and Italian antiques are covered with custom upholstery, such as the Lee Jofa fabrics on the armchairs. Patterson, Flynn & Martin carpet.

LEFT: "We wanted the dining room to be flexible, for large or small numbers, and to have warm, earthy colors," says Jordan. A custom-made table, from Holly Hunt, is surrounded by 19th-century cane-back walnut chairs. The drapery and chair fabrics are from Clarence House.

ABOVE: A long, open kitchen ends in a round breakfast room with a soaring ceiling. Jordan chose 19th-century antiques, such as the country French armchairs and the iron chandelier. The blue-and-white platters are English stoneware. Christopher Norman drapery fabric.

ing room out to the extensive terrace. "The idea was for the house to have a decisively visual axis, to add up to a layering of planes as you moved through it, with the distant view as the terminus," Allan Shope observes. The wife, as it happened, had a big hand in the plans. "I bought myself an architectural ruler, because I'm a down-to-the-inch kind of person," she confides. "Allan said, 'You're the most tenacious client we've ever had.' What I was, probably, was the most annoying client they ever had—and the most thorough. I had a tremendous concept of what we were doing."

When the house was still only on paper, the couple put it on hold until they had hired an interior designer. "Again, we interviewed eleven professionals—eleven was our number both times," says the wife. "With Greg Jordan I had the feeling we'd hit it right. He understood that I didn't want sparse and I didn't want overaccessorized."

The designer sat right down with the wife to work out the detailing, which would include drawing profiles of all the woodwork and trim in the house. "Every door, every *cabinet* door, every door*knob*," he chants, "every plug, every vanity, every surface, every ceiling; and all the casings, crown moldings, raised panels, recessed panels. . . ." Not to mention the stone chimney breasts of the fireplaces that hold forth at opposing ends of the living room—and finally even the indi-

Above: The palette in the master bedroom was kept neutral. The plaid matelassé pillow fabric, sofa fabric and wallcovering are from Brunschwig & Fils. Cowtan & Tout headboard, bed skirt and drapery fabric. Christopher Norman swing-arm lamps. Stark carpet.

Above Left: Sunlight is filtered through a wood pergola on the rear terrace, which overlooks the swimming pool and gardens. The rough-hewn columns are of the same fieldstone that forms the chimney breasts and chimneys, uniting indoors and outdoors.

vidual windowpanes. "Shope Reno Wharton were very generous to let me come in and put my layer on the inside, to accept my . . . ," Jordan laughs, "input. And to understand that I wasn't just bringing fluff to the table. What the clients wanted was the best of *them* and the best of *me*."

As the house was being built, Jordan and the wife were meeting weekly for what she calls "pre-shopping experience." Once they did start to shop, they knew not only what the scale of the furniture should be but where every piece would be placed. They were starting from scratch: The clients' previous house had had no antiques; the new one was to boast mostly antiques.

During the course of a four-day trip to England, the designer and the wife charged off to the Cotswolds, where they wound up purchasing a good half of the furniture in the house, starting with the eighteenth-century mahogany-and-walnut side table that now enriches the entrance hall. "It had clean, straightforward lines," Jordan says, "and since the clients were coming from a modern aesthetic, it was just the right bridge for them. After that, they felt comfortable buying furniture that was more expressive in carving and shape." As the wife recalls, "Greg had so many

hings he wanted to find for ıs. Yet I never felt any pres-ıure to get what he wanted ne to get; it had to be what ve both wanted me to get—vhat we all wanted me to get, ny husband included."

At the outset the clients had envisioned the interior of their house as being on he neutral side. "I don't of-en get asked to work in that kind of palette, and I was ex-cited," Jordan recounts, "be-cause every single thing has to be great when there's no place for it to hide behind color." In short order, however, the wife came to the conclusion that a few more hues wouldn't hurt. "So she and I decided to go from no color to beige, but then when we were studying the central spiral stair, which has this beautiful wrought iron railing, practically in unison we thought, How uneventful to have a beige runner. She asked me right there for the most beautiful color I knew, and I came up with this really soft, warm sun red, almost a paprika. And we wound up doing that runner with no border, no decoration—it's just a simple cut-pile woven wool."

The color from the stair runner seeped down into the sunken living room, which is fifty by twenty-five with an eighteen-foot barrel ceiling with rough-hewn oak beams (not for nothing does the

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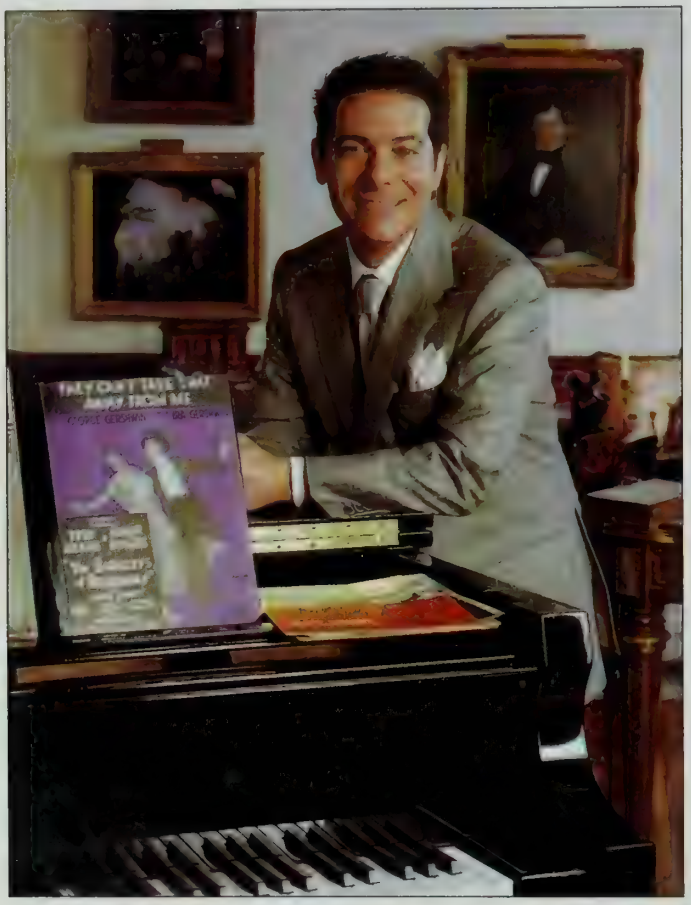
"The clients wanted it to be very natural-looking," landscape architect Edmund Hollander says of the curving pool and terrace area. "In keeping with that wish, we planted ornamental grasses, similar to the marshland on Long Island, that seem to spill over into the pool."

OFF-BROADWAY REVIVAL

SINGER-SONGWRITER MICHAEL FEINSTEIN'S LOS ANGELES TUDOR



"New York is a carnival, but this house has everything I could want," singer, composer and arranger Michael Feinstein (left) says of his Los Angeles residence. His new album is being released in October. RIGHT: The Tudor-style structure was once the Russian consulate.

How do you make people hear a classic song as if for the first time?" asks Michael Feinstein, the Grammy Award–nominated singer and conservator of American popular music. "Take 'Alexander's Ragtime Band'—it's usually done at a breakneck tempo. Instead I begin slowly, as if it were a ballad, with a lazy trumpet in the background, and let it accelerate. Then you can really hear the lyrics. That's exactly what great designers do. They'll place a piece of furniture, or make a cosmetic alteration, and suddenly you have a new understanding of it. I try to achieve that in music, but when it comes to décor, I get only the most elusive flashes of inspiration."

In other words, a master at working a room needed someone to design one.

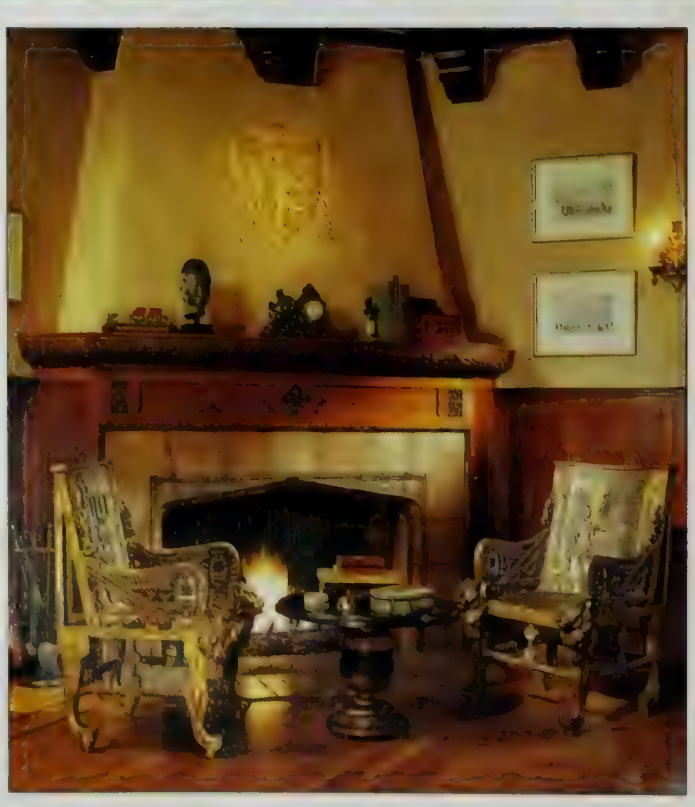
When Feinstein and his life partner acquired a beautifully maintained house in the Los Angeles neighborhood of Los Feliz, they asked designer Mark Enos to help them sort through four households' worth of furniture and at least as many collections. A serious archi-

Designer Mark Enos worked with Feinstein and his partner to merge their collections into a cohesive whole. "The challenge was to make it look as if it had evolved on its own," says Enos. LEFT: "It's very Norma Desmond," Feinstein says of the entrance hall staircase.

Interior Design by Mark Enos, ASID
Text by Irene Borger
Photography by Jim McHugh

HIS HOLDINGS ARE ENGAGING, GARGANTUAN AND RARE.

ABOVE: The living room contains a concert grand piano and several sitting areas. A Donghia stripe is on the Brunschwig & Fils slipper chairs. Drapery fabric and stripe on Nancy Corzine chair, at left, from Clarence House. Underdrapery fabric, Coraggio. Lacey-Champion rugs.



OPPOSITE: The paneled dining room is set for an intimate dinner. When he's not on tour, Feinstein hosts gatherings for anywhere from 10 to 100 guests. Saint-Louis crystal. Osborne & Little chairback fabric. LEFT: Before the fireplace in the library are 1920s chairs.

vist, Feinstein began amassing records and musical memorabilia when he was six years old. His holdings are engaging, gargantuan and rare. George and Ira Gershwin's signed contract to compose *Porgy and Bess* is now on permanent loan to the Library of Congress. But all else—stacks of vintage sheet music, thousands of photographs and first-edition posters and some seven thousand audiotapes—is right there in residence.

In the mid-1970s, when he was just twenty, Feinstein moved to Los Angeles, where he was introduced to Ira Gershwin, who wrote the lyrics for such classic songs as "'S Wonderful," "The Man I Love" and "I Got Rhythm." He spent the next six years cataloguing Gershwin's private collection, listening to unpublished songs and drinking in the artistry of such composers as Harold Arlen, Jerome Kern and, of course, Ira's brother, George. Ira Gershwin's goddaughter, Liza Minnelli, became a

"WHEN I SING, I'M INSPIRED BY MY SURROUNDINGS. WHEN I WRITE MU

ABOVE: "I wanted the master bedroom to be cheerful and open and light," says Enos. Picasso sketches rest on the mantel. Elsewhere in the house are two rare paintings by Ira Gershwin, for whom Feinstein worked as an archivist in the 1970s. Scalamandré drapery fabric.

RIGHT: Enos designed a pool and a pergola at the rear of the house; Chris Scuitto, of Artscape, did all the landscaping. Also on the property are Feinstein's "small but mighty" recording studio, a meditation room and an archive room for his collection of music.

ENERGY AND THE THINGS AROUND ME AFFECT THE MUSIC."

In what was formerly raw basement space, Enos devised the Gershwin Gallery, which is lined with posters for films with Gershwin scores as well as signed photographs, notes and other memorabilia. "Michael has a story about each and every piece," says Enos.

lose friend, and his next-oor neighbor Rosemary looney developed into an rdent colleague.

An arranger and composer s well as a performer with venty albums of classic merican song, Feinstein oints out that his new live ouble album, *Romance on ilm* and *Romance on Broad-ay*, was inspired, in part, by is present surroundings. "I ve that this house was built 1926," he says. "It was a reat year for musical the-er. The Gershwins wrote omeone to Watch Over Ie,' and there was 'The irth of the Blues,' a song I sing a lot, which appeared in *George White Scandals of 1926*. And Jerome Kern was preparing *Show Boat*, which opened the next season.

"I think there's a real connection between music and architecture. George Gershwin, for example, was inspired by the rhythms and sounds of New York. 'New York Rhapsody' is a musical evocation of the city's skyscrapers. When I sing, I'm inspired by my surroundings. When I write music, the energy and the things around me affect the music. It's not at all unusual, because everything is made up of vibrations—furniture, our bodies, architecture."

Vibrations of a different sort were present from 1935 to 1951, when the property served as the Russian consulate. The space currently used to store orchestrations was a lead-lined room meant for top-secret talks. Bulletproof glass fortified the dining room, and a secret passage was rumored to have run underground. (The contractor discovered remnants of the escape tunnel during renovations.)

With its original slate roof, vintage woodwork, pristine

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DOWNTOWN MIX FOR MANHATTAN

AN ECLECTIC ARRAY OF FURNITURE AND OBJECTS BROUGHT TOGETHER IN A NOHO LOFT

"It's a wonderful mix of the antique and the contemporary," interior designer Roger de Cabrol says of David Tufts's Manhattan loft. ABOVE: An 18th-century-style cabinet, *Block Construction* by Brice Marden and a Satellite mirror by Eileen Gray are grouped in the entrance hall.

OPPOSITE: "We added a free-form fireplace to warm the enormous living area," says de Cabrol. "Native American and North African influences guided its design and painted decoration. The spot has become a favorite of David's." At left is a Navajo-inspired mural.

Interior Design by Roger de Cabrol
Text by Cynthia Zarin
Photography by Durston Saylor

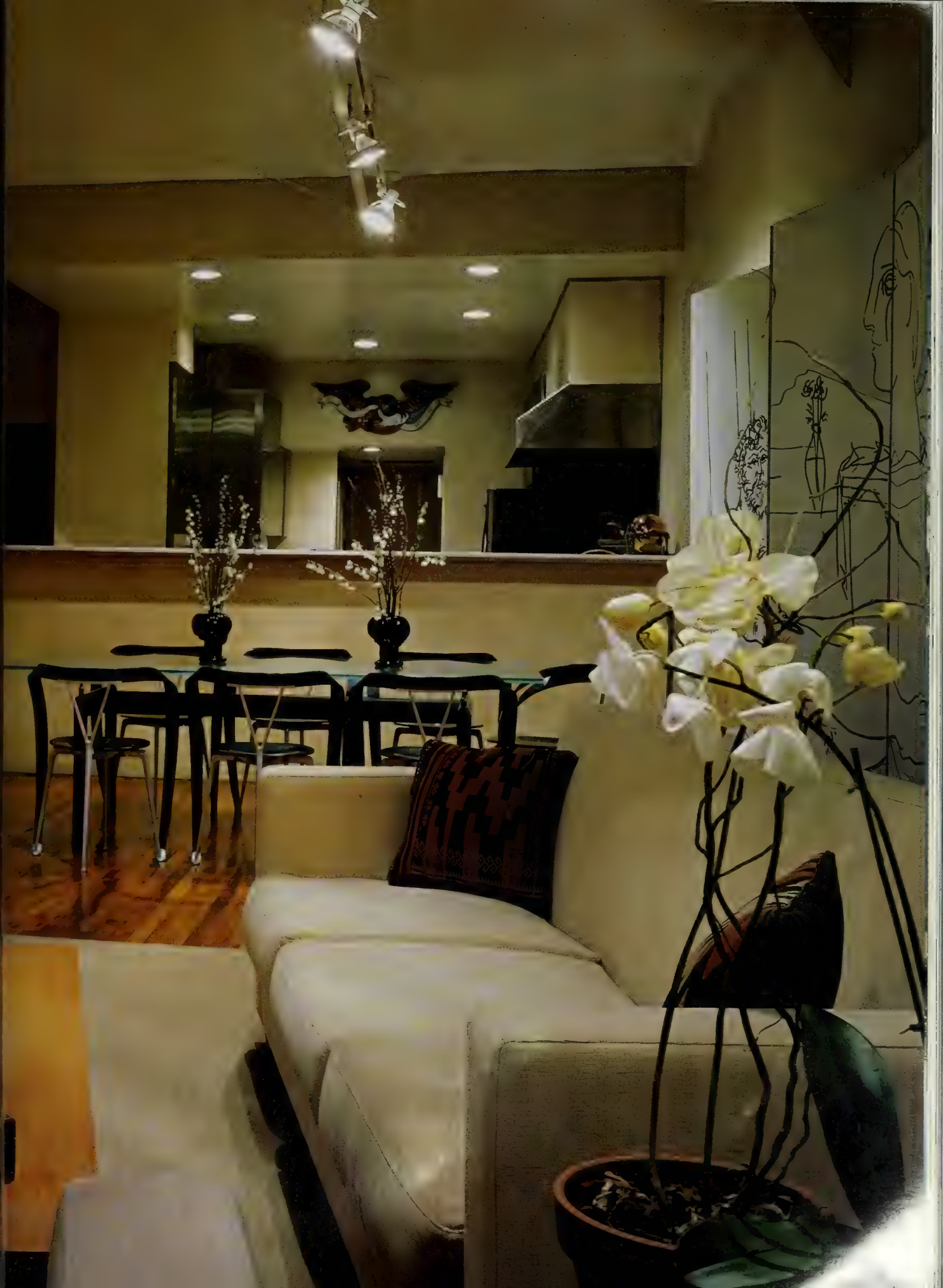
The task was to design and furnish a spacious one-bedroom loft in Manhattan's NoHo district for a recently divorced financial executive who had spent most of the previous decades of his life in Old Greenwich, Connecticut. David Tufts is a man of varied interests (he is a co-owner of the Chelsea restaurant Cafeteria, the father of two grown daughters and an avid sailor who spends summer weekends in Sag Harbor on a sixty-three-foot sailboat). And he wanted the job done at warp speed.

Even the purchase of the loft was quick; it took an hour. "There was an open house, and when I walked in, I said, 'I'll take it,'" says Tufts. "I'm an impulsive real estate shopper. Then I asked around about designers. One thought the place should look like Versailles. Next I spoke to Frank Reijnen, a friend of mine who ultimately painted all the murals for the loft, and he recommended Roger de Cabrol. From then on it was smooth sailing."

Sailing with a stiff breeze: From start to finish, the entire project took three months. When asked how this was accomplished, de Cabrol—whose first job was as an assistant to Salvador Dalí and who before setting up on his own

HABANA

"I broke up the living space by placing the furniture, such as the Jean-Michel Frank sofas and leather chairs, at angles." *Nantucket Storm*, 1910, by Elmer Livingston MacRae hangs near May Everett Brown's *Nature Morte et Fleurs*, 1904. Low table, Holly Hunt. Beauvais carpet.



"I WANTED THE PLACE TO BE COMFORTABLE, HAVE SOME SPARK, FEEL SPARE, AND I'VE ALWAYS LIKED A MIX OF OLD AND NEW."

RIGHT: "I wanted to incorporate David's personal collections as much as possible and to adhere to his wish for a calm setting," explains de Cabrol, left. He stands with Tufts before *Hommage à Léger, The City Sleeps*, 1997, by Frank Reijnen.

worked in Paris and in New York with Valerian Rybar and Jean-François Daigre—gives a Gallic shrug. "We had a contract," he replies.

"It was ideal," he continues. "Everyone was in sync. I met with David, and he explained to me how he felt the apartment should be. We had two, maybe three, meetings. I'm not someone who comes in, looks around and says, 'It's going to be all white.'"

All white the loft is not. Bright color notes—Native American–inspired upholstery fabrics, a red sunburst painted on the adobe fireplace de Cabrol built in place of the existing mortar-and-[illegible]one, the Navajo mo-[illegible] that covers most [illegible] all of the liv-[illegible]urned the [illegible] hum of [illegible]

[illegible] ies." say [illegible] of a [illegible] en [illegible] fortle [illegible] to be c[illegible] spark, fe[illegible] I've alway[illegible] old and new [illegible] Roger that I hated shopping."

The point was taken. The designer scheduled a series of back-to-back appointments, all in Manhattan, and had a car pick up Tufts at his office. They made carefully selected stops, choosing such pieces as a dining table, sofas and a low table. The whole business took a few afternoons.

One reason the loft works is that while Tufts's original idea was to relegate everything he had brought with him from his past life to the basement, pieces emerged bit by bit and settled in like old friends with newfound aplomb. In the entrance hall, an elaborate eighteenth-century-style French cabinet purchased by Tufts's paternal grandmother, Octavia, on one of her many grand tours keeps company with an Eileen Gray mirror and a wood sculpture by Brice Marden. "My fa-[illegible]her's family was ornate and [illegible] mother's more rustic," [illegible]ingly points out.

[illegible] of the entrance [illegible] the kitchen, [illegible] living and dining ar[illegible]as. Be-[illegible] city regula[illegible]s, an iron ladder and sprinkler system had to be left visible and accessible. As a witty solution to this problem, Frank Reijnen painted the wall after Fernand Léger's *La Ville*. The ladder, now vermilion, seems to climb out of the cityscape. "It's one of my favorite things about the apartment," says Tufts.

The dining and living areas share an almost 2,000-square-foot space. Its sheer size presented a problem: how to furnish it with pieces that could hold their own without seeming overly heavy and massive. "The expanse needed to be intimate," says the designer, "yet comfortable for big parties. And David didn't want the cliché of two big sofas facing each other."

The answer was to shape the main seating area into a trapezoid and arrange it at an oblique angle to the long

RIGHT: "I rested a very large sheet of frosted glass on top of a simple metal Le Corbusier table base in the dining area. The effect is a sense of floating on water and serenity." A Reijnen screen after Picasso provides a background for the 1930s French plates and 1950 Fornasetti vases.

rectangle of the loft's floor plan. The room is anchored, but a suggestion of airiness, of something slightly unexpected, now prevails. Offsetting the serious mien of the furniture (the sofas and leather chairs are by Jean-Michel Frank), small personal details abound. The Chinese vase on the low table belonged to Tufts's parents; nearby is a framed photograph of Sonny Tufts, an uncle who was a box office draw in the forties, holding court at the Stork Club. A painting by American Impressionist Elmer Livingston MacRae, *Nantucket Storm*, a nod to Tufts's passion for sailing, hangs on the far wall.

In contrast with the rest of the loft, the bedroom has a carefully composed tranquillity. Its central effect is a long wall painted deep azure in homage to Yves Klein, against which the French sleigh bed is centered. On the opposite wall, the blue is picked up in touches on a seven-foot-wide Japanese screen depicting the four seasons. The desk, made of Nantucket pumpkin pine, is from his grandfather's house in Winchester, Massachusetts, as is the Swedish Empire chair. The late-nineteenth-century walnut armoire comes from his former residence in Old Greenwich.

David Tufts clearly feels at home. "This room is so peaceful at night," he comments. "I love the neighborhood for its street life, but nine floors up, it's quiet. My house in Connecticut had twelve rooms, but I ended up mostly living in one or two of them. Here I'm enjoying the whole place." □

"Eclecticism informs the master bedroom," notes de Cabrol, who combined a Japanese screen, a French bed, a Swedish Empire chair at rear, and an early-19th-century Nantucket pumpkin pine table. Drapery linen, Schumacher. Osborne & Little bedding. Beauvais rug.

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continued from page 260

children," says the wife, who now has a six-year-old daughter and a three-year-old son. "I thought I'd sit in the house and paint—in one version I even had a painting loft above the bedroom. But Charles was great about seeing how much our lives had changed."

The couple had long admired Gwathmey's work, but they made it clear that they wanted to be deeply involved in the design process and that they sought certain things that might not be comfortable for the architect. "I wanted a lot of wood, including dark hardwood floors to balance all the white walls," the wife says. "I didn't want the house to have too much glare or light. I was actually a bit fearful about living in a perfect house—for me it had to be appropriate for the kids and for our family life."

Her husband, on the other hand, craved serenity and structure, and loves the purity of Gwathmey's work. "Some people need chaos for creativity; he needs order," the wife says. "In terms of Gwathmey's architecture, my husband is more metal, while I'm more wood."

In a sense, the husband's taste might be thought of as representing Gwathmey's usual aesthetic—words like *spare*, *white*, *tensile* and *taut* come to mind—while the wife's preferences served as a kind of counterpoint that Gwathmey subtly wove into his architecture. The result is not Gwathmey diluted but Gwathmey strengthened, for, in this house, the architect found a way to maintain the aesthetic he feels most comfortable with and yet coax out of it a warmth and a richness it has not always had.

This is especially apparent in the exterior, where Gwathmey pulled together different kinds of materials to create a complex, resonant texture. "The glass block, for instance, functions somewhere between glass and stucco," he says. "It admits light and sparkles at night, but it's also masonry-like." All of the window frames are teak, set into stucco walls, and there are numerous teak decks as well as a gridded teak trellis. Probably not since Louis Kahn [illegible] an architect produced such an el[illegible] interplay between a masonry façad[illegible] wood detailing.

The overall form alludes to som[illegible] Gwathmey's earliest major projects [illegible] ticularly the Cogan house of 1[illegible] East Hampton, New York. Like the Cogan house, the Malibu residence sits foursquare on the land with the confidence of a classical villa, its façade strongly horizontal, with a row of clerestory windows forming a visual cornice. The main circulation system near the front door is also reminiscent of the series of ramps at the entrance of the Cogan house.

But there the similarities end. For where the Cogan house and Gwathmey's other residences of the seventies and eighties had a somewhat boxy feeling and industrial detailing—and often rooms that were less than graceful in their proportions—this house has a high level of refinement, even poise, throughout. It is less mannered than some of Gwathmey's designs of the last few years—indeed, some commissions lately have been so complex they might almost be called modernist baroque. Here, he has tried to recapture the simplicity and directness of his earliest houses without losing the sublime elegance of his current work. It probably has a greater degree of self-assurance than any Gwathmey house since the architect's celebrated 1965 residence and studio for his parents on Long Island.

> "I didn't want the house to have too much glare or light," the wife says. "It had to be appropriate for our family life."

In some ways the Malibu residence feels like a series of pavilions that join together to create a large pavilion. "The entrance façade is private," the architect explains. "Two closed lateral masses are like solid objects, connected by a wall of windows. Behind the windows is another object—the stairway—but that's it. It's only from the glass-enclosed oceanfront façade that the organization of the house is revealed." The entrance is rela[illegible]vely modest, as in many of Gwath[illegible]'s houses—the visitor arrives in a [illegible] vestibule, with only a tiny [illegible] ocean visible at the end of a [illegible]dor. To the right are a room [illegible] children's art workshop and playroom and the garage; to the left ar[illegible] a gallery leading to two children's bedrooms and a ramp that goes up to th[illegible] master suite, a two-story space at the fa[illegible] end of the house. The ramp turns bac[illegible] and becomes the stair leading to th[illegible] main living spaces on the upper level passing by the huge, exquisitely detailed two-story wall of windows facing ou[illegible] toward the front lawn.

Gwathmey describes the upper leve[illegible] as "a loftlike sequence of kitchen/din[illegible]ing/living spaces with open southern views of the coastline and ocean under [illegible] gull-wing roof that forms a continuou[illegible] inverted-vault ceiling," and he speak[illegible] about the overall structure of the hous[illegible] in terms of "inventive section/circula[illegible]tion manipulations," which makes i[illegible] sound much more complicated than i[illegible] is. In fact, the rooms are clear and or[illegible]derly. The inverted-barrel-vaulted ceil[illegible]ing "appears to float," says Gwathme[illegible] who used this form here for the firs[illegible] time. It also makes the room feel pro[illegible]tected, and the rhythms of its curvin[illegible] shape gently play off against the dee[illegible] tones of the wood floor and cabinetry.

An enormous eat-in kitchen, whic[illegible] has an ingenious center island consist[illegible]ing of a U-shaped dining counter aroun[illegible] a diner-style banquette, opens ont[illegible] a dining deck, with stairs that go dow[illegible] to the pool and a terrace. A gymnasiu[illegible] and a screening/billiard room are in a[illegible] underground level.

Yet for all the numerous rooms an[illegible] complex series of levels, the house nev[illegible]er seems confusing. It is relatively na[illegible]row, there are views toward the ocea[illegible] and toward the front lawn from mo[illegible] parts of the building, and the main ci[illegible]culation spine serves as an orientatio[illegible] device from almost every point. It is fu[illegible] of light, and it feels connected to na[illegible]ture, yet it is also a place of retreat, or[illegible] whose well-crafted spaces offer a sen[illegible] of sanctuary and repose. Gwathmey h[illegible] been trying for years to show that it [illegible] possible to create a true modernist vill[illegible] a grand mansion that has all of the sumpt[illegible]tuousness of a great classical hous[illegible] with no compromise to its moderni[illegible] pedigree. To be light and nimble and [illegible] the same time opulent and peaceful [illegible] not an easy goal, but with this hous[illegible] Charles Gwathmey has come closer [illegible] achieving it than ever before. □

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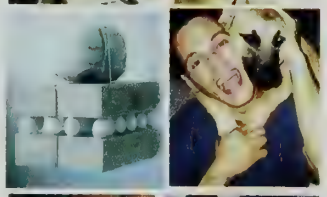
The Foundation has announced the winners of the Architectural Digest Design Education Fund scholarships for 2000. A jury of design professionals selected the winners for their outstanding work from hundreds of talented applicants.

Michael Manley Award (on behalf of **Caribbean Tourism Organization**), $1,000: Florine M. Demosthene, a graduate student of Fine Art at Hunter College

Philips Consumer Electronics Award, $1,000: Tanon Sattarujawong, a graduate student of Video and Film at New York University



Rado Watch Scholarship, $1,000: Tirso Sigg, a sophomore student of Industrial/Furniture Design at Savannah College of Art & Design

Waterworks Award, $2,000: Carlyle Fraser, a graduate student of architecture at Columbia University (matching funds provided by Waterworks)

Additional scholarship winners include Radha Kalaria (senior, School of Visual Arts), recipient of the $2,000 **New York Design Center Award for Interior Design**, and Ayelet Gezow (graduate student, Columbia University) and Eduardo Marquez (sophomore, Mass. College of Art), who each received a $1,000 **ALU Award for Architecture**.

The Foundation will grant the new **Bombay Sapphire Award**, for an exceptionally talented graduate student of design, art or architecture, in 2001. For more information about Worldstudio Foundation programs, please call (212) 366-1317.

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PALM BEACH

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Lauder, referring to the façade's stark-white severity. "It feels more like what it should be: a beach house."

And no room is off limits. "When the Lauders are here, children are everywhere, and everybody's in shorts and jeans," comments Hayes. The space that best conforms to this new attitude is the living room, once a rarely used entertaining space that is now an invitingly dégagé family magnet distinguished by a sophisticated array of objects—family heirlooms alongside ethnic exotica and custom-made modernity.

Curvaceous armchairs by Pierre Chareau cozy up to streamlined but deeply cushioned back-to-back sofas dressed in leaf-patterned cotton. The walls are washed with soft light from a quartet of gilt plaster sconces that Diego Giacometti cast in the thirties for Jean-Michel Frank. Although its crowning finial went missing years ago, Estée Lauder's burlwood Georgian secretary still stands between the front windows. The cosmetic queen's traditional commodes, however, have been replaced with hefty Hayes-designed bronze consoles whose foggy glass shelves resemble thick slabs of ice.

In another example of the persistence of memory, electrified nineteenth-century Japanese bronze oil lamps sit on low lacquered chests once used to store kimonos. "We have the same arrangement in our Manhattan apartment," says Evelyn Lauder, a devotee of Asian artifacts since the late fifties, when the couple went to San Francisco on their honeymoon. "I bought a Japanese lacquered box and a couple of candlesticks for our bedroom," she adds. "Ever since I've had Japanese accessories."

Surveying the living room's fresh splendor is an oil painting depicting Estée and Joe Lauder, circa 1965, standing proudly in the same room but surrounded by the ultratraditional furniture that it once contained. Chez Lauder, the past is always present, honored by but coexisting, quite happily with what is new.

"It's about love, really," says Evelyn Lauder. "We wanted to make our own imprint here, but we didn't want to erase Estée and Joe from the house. There's too much emotion to be considered." □

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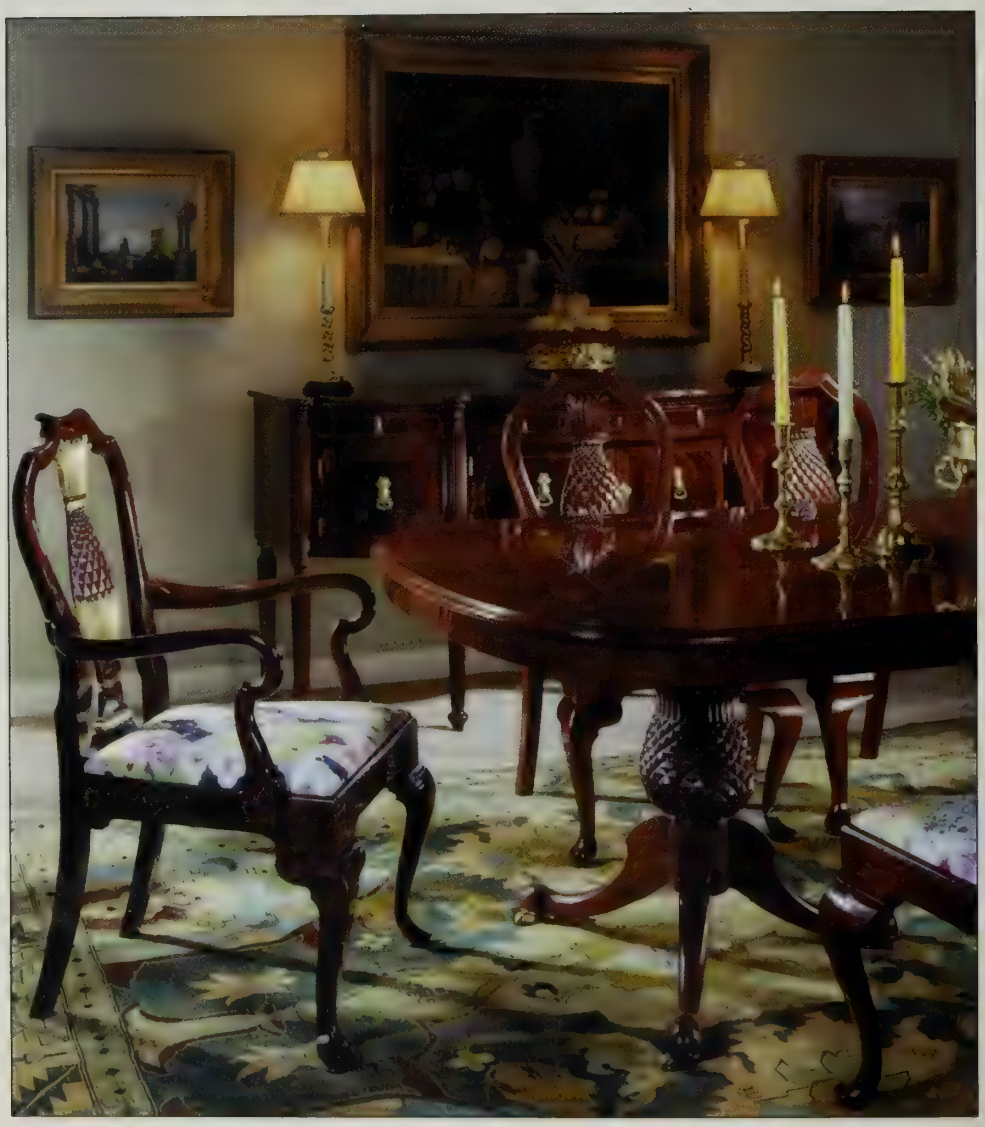

Hospitality in the 18th-century was symbolized by the pineapple. Nowhere is this better seen than in this Plantation Island mahogany dining room from Kindel's *Varney & Sons Collection.* Based on the originals, once part of Noel Coward's Jamaican estate, this set features the hospitality symbol on the hand-carved table and chairs as well as the solid brass hardware on the handsome sideboard. For the Kindel dealer nearest you, call 6[illegible]-243-3676. To order a catalog, send 45 dollars to Kindel Furniture Company, P.O. Box 2047, Grand Rapids, MI 49501. Visit our website at www.kindelfurniture.com.

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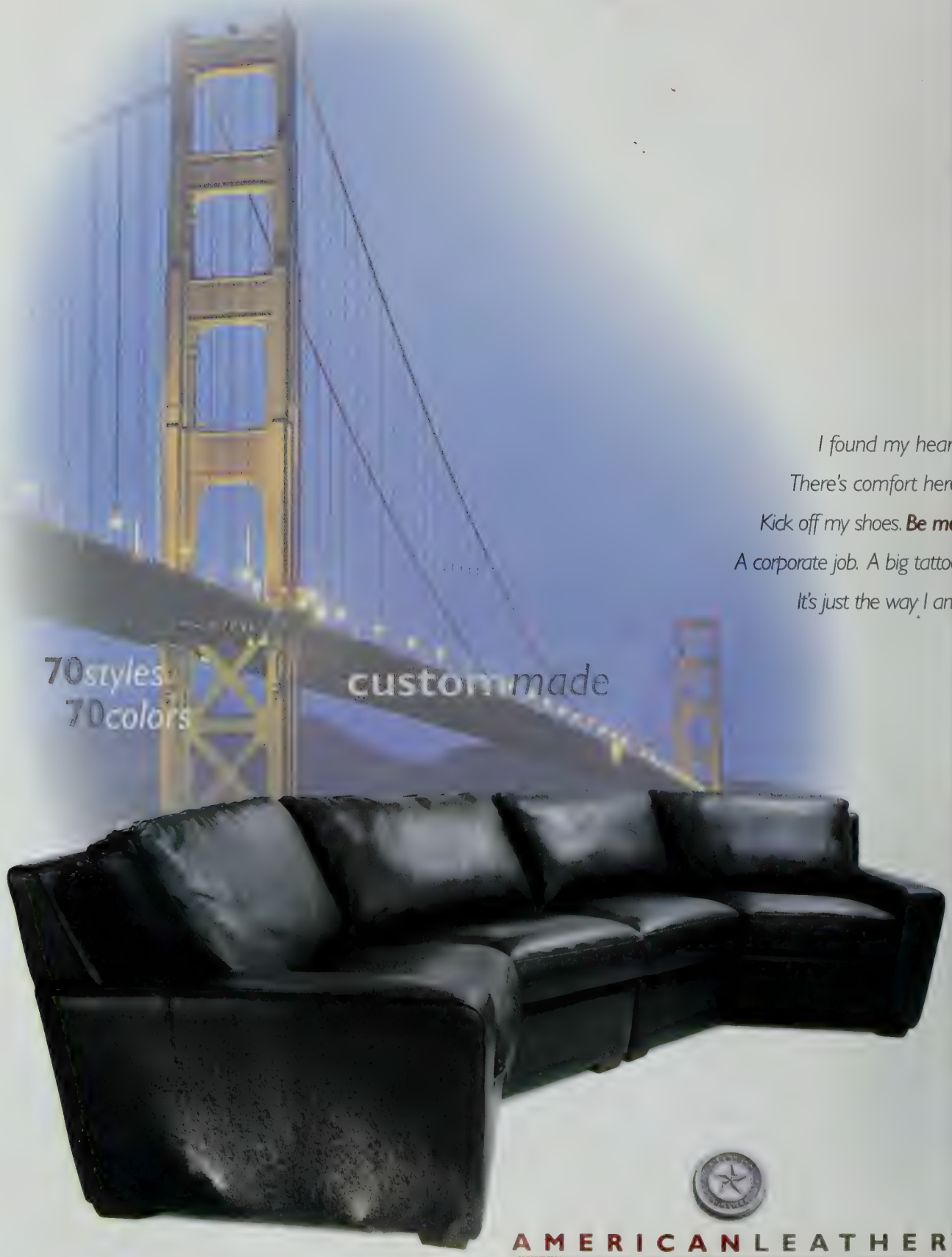

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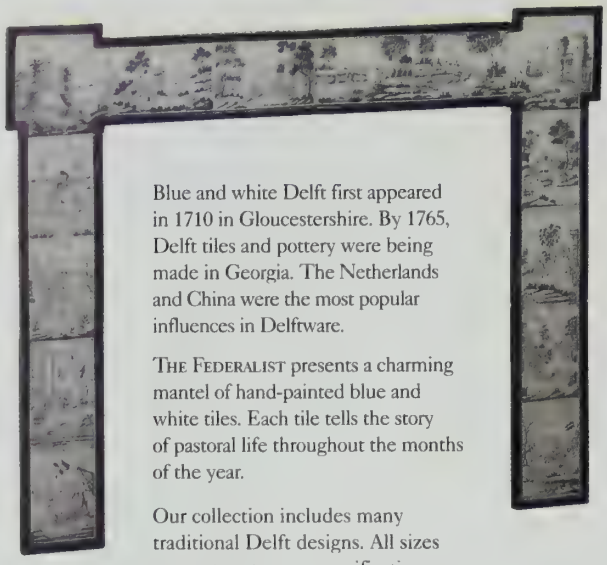

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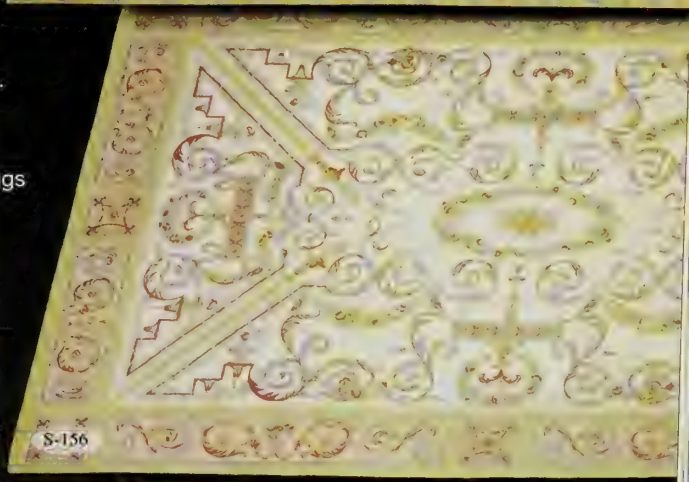

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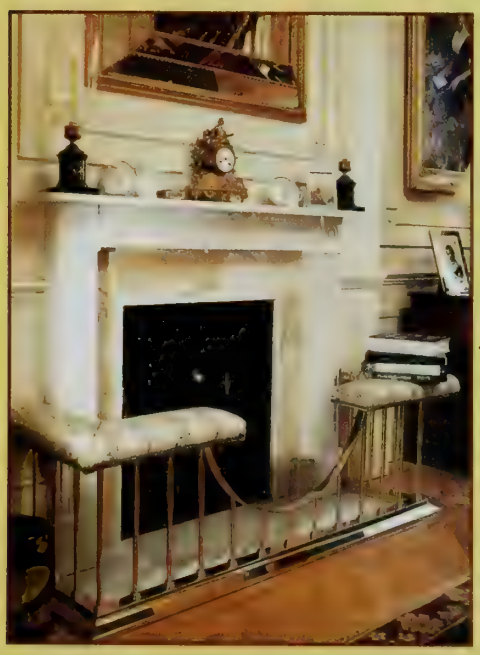

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ntinued from page 255

le uses it for entertaining and has even eld a seated dinner for fifty there. The 930s Italian alabaster chandeliers comlement those in the living room. Anther Bjorn Rye painting in the same ust tones dominates a wall. The choice f copper walls came about by accident. I was in an art store," Cowie rememers, "and I saw a small swatch of copper oil. I asked the salesperson for nineteen allons. He said, 'Are you crazy? It's liqid copper leaf, and it comes in twounce jars.' I found the manufacturer nd ordered it by the gallon." Much to owie's delight, it's begun to oxidize nd has taken on a rich patina.

Allem was so enthusiastic about the opper leaf that he suggested they carry e color through to the dining room. he 1930s Chinese rug, in shades of ust, jade, peach and teal, was the nspiration behind the fabric choice. arsons chairs are upholstered in olivereen velvet. The draperies are the ame as in the living room, only this me sienna is paired with teal silk. The bony table expands from fifty-four nches round to a large oval and can eat twelve. Because the space opens p to the living room and the enance hall, it's also perfect for buffets.

Anyone who likes to entertain would e happy to have two dining options, ut the dining room is Cowie's stage. "I on't set a table, I dress it. I have a quare that fits on top of the dining able, which gets covered with a velvet loth in cognac. I also have a silver mirored top and a copper mirrored one. Guests never get the same thing twice."

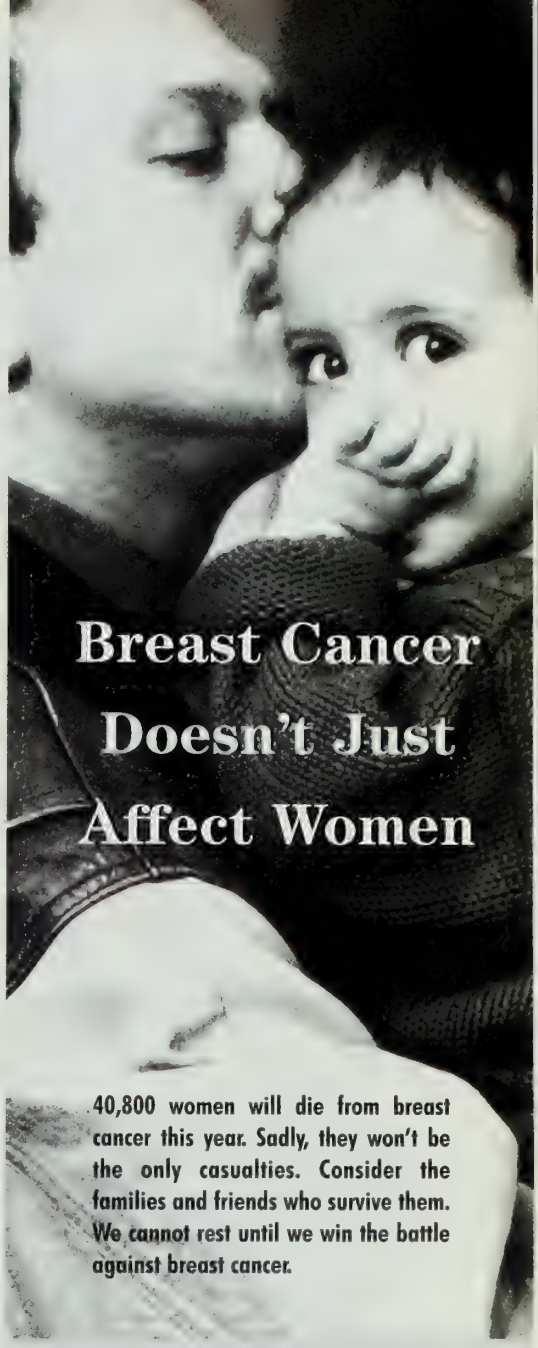
A sitting room was created for preinner drinks and after-dinner enterining. The only cognac found in this oom would be in a brandy snifter. Inead, there are hues of ruby red and urgundy. Allem views the transition of olor as a seamless one. "For apartments like to formulate one color to set the alette for the entire space. By using the ame tones, you get an embryo effect hat makes people feel secure. Colin's partment goes from cognacs to oranges to greens and to red. Orange and red is a great combination." But color, Allem advises, should be anchored with wonderful pieces of furniture and art. For the sitting room, the designer found a suite from the *Normandie*, which he covered in rouge velvet that has the feel and texture of mohair. The focal point of the space is a 1920s English cocktail cabinet. "I found it by accident," says Cowie. "The room was already finished, and I bought it sight unseen."

In the master bedroom, Cowie chose olive-green velvet for the upholstered pieces. The floor-to-ceiling tufted headboard lends more than a hint of drama to the room: It also blocks out a window that Cowie thought had a less than stellar view. The fireplace, which hadn't been used in decades, was put back into commission and received a black-lacquered mantel like the one in the living room. With its streamlined furniture and obvious masculine approach, the room is at once seductive and inviting.

Cowie's office is as dramatic as its occupant. The 1930s desk, the 1940s-style cocktail cart and the circa 1920 mirrored low table could easily have stepped out of a Cedric Gibbons movie set. The chocolate-brown walls and the shaved-broadtail-type fabric on the chairs give the room an air of period Hollywood glamour. "I always thought Déco furniture was perfect if you wanted to create a beautiful, elegant space," he says. "My previous homes weren't right for this kind of furniture. When I moved here, I thought this was the chance to fulfill that fantasy."

> "I produce parties, books and television; to me this was another production."

In the parties and weddings he creates, Cowie believes it's his responsibility to take people on a fantasy journey. And although he'd like to design for films one day, the spaces he transforms for clients and the rooms he's created for himself are hardly stage sets. "It's one thing to design these spaces, but the most important thing is to imbue them with life. My home is a celebration of life." And with that, Colin Cowie, brimming with enthusiasm and an air of confidence, is off to design another party. □



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THE S[illegible]ECTIVE

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gant Aunt Ida, a fervent Zionist who wore haute couture. "Aunt Ida inspired me to become a designer," he says.

On another wall of the study is a seascape, painted by Albert Aublet in 1883, surrounded by Chinese paintings of the four seasons Scaasi acquired at the same auction as the Chinese Buddhist statues. "I had told Parker, 'I've got so much stuff that I'm not going to buy anything else,' but I fell in love with the Chinese art," he says. "You say you're going to stop buying, but you don't. That's what collecting is all about."

Scaasi believes that rooms in which one spends a lot of time should be more subdued. The walls of the upstairs study, where he sketches, are covered in a contemporary blue-and-white toile, as are two armchairs. The carpet is blue. The master bedroom is predominantly beige. The draperies and carpet are beige, the side chairs are upholstered in a beige striped fabric, and the walls are striated in beige.

From his bed, Scaasi can watch the ferries and barges, sailboats and tall ships go by. He loves to look out at the view that persuaded him to buy the apartment. From some rooms he can see the Queensboro Bridge and the Renwick Ruin on Roosevelt Island. The ruin, a former smallpox hospital, was designed by James Renwick, as was St. Patrick's Cathedral. The Renwick Ruin reminded Scaasi of Europe, and he

> "I can visualize a dress before it's finished, but not a room."

thought it could be illuminated the way some of his favorite buildings abroad are—the Colosseum, Notre-Dame and St. Paul's Cathedral. Along with friends such as Kitty Carlisle Hart, he helped the Friends of Roosevelt Island raise the money to have the Renwick Ruin lit in perpetuity.

"I'm pleased to have been able to play a part in improving the view," says Arnold Scaasi. "I like the idea of leaving a legacy to all the New Yorkers and tourists who see it from their homes from FDR Drive or from the river." □

ntinued from page 301

f good places to eat, such as Trapper ohn's at the Crow's Nest Inn in the iddle of the island, Bananas in the each town of Esperanza, Café Media una in the main town of Isabel Segun-a, and many others, all informal.

"The rest of the people in Puerto ico think Vieques is like Gilligan's sland, because we don't have big stores nd it's peaceful and quiet," Luis Ra-nos told me as we lounged in front of ne ferry terminal. After nineteen years n the Bronx, Ramos was on his way ack to Vieques to help on his mother's attle ranch.

Like everyone else I met, Ramos is pposed to the bombing. You might nistake the navy bombing for distant nunder. The island is united in its ob-ection to it, and even Weis, who is the resident of the chamber of commerce, ooks forward to a cessation of the ombing exercises, if not a complete ithdrawal of the military. The protest egan in April 1999 because of the ccidental bombing death of a young Vieques worker on the base, David anes Rodriguez. Every weekend there re a number of demonstrators at the avy's perimeter fence. The navy pres-nce is significant, occupying 70 per-ent of the island and some of the rettiest beaches. One end of the island open to the public, with some paper-ork required. After a navy policeman aved me through, I saw the hospitable notto on his T-shirt: "Give a lip—We mpty the clip."

"I will stay here until the navy gets ut," Rosalina Ramos told me. A retired nesthesiologist from a suburb of San uan, she shows up at the main gates very day with a bullhorn, shouting Go home! Stop the bombing!" when-ver navy personnel appear. Given ne experience of military bombing lsewhere, it is almost inevitable that ne navy will cease to bomb Vieques. he bombing that ended just a few ears ago at Otis Air Force Base on ape Cod produced groundwater con-mination, air pollution and one of the rgest Superfund sites in the United tates. Ironically enough, when the uerto Rican golfer Chi Chi Rodriguez ecently became involved in the contro-ersy, he said, "They can go bomb lartha's Vineyard."

In spite of the military investment, there is strong local incentive for the navy's departure, for when that happens and the Off Limits signs come down, Vieques has the potential to be 70 percent bigger. One idea is for the returned land to become a national park.

"This is what the rest of the Caribbean used to be like," says Bill Rose, the bartender at Trapper John's. "Even if we doubled all the rooms on the island, we'd still be small."

Architecturally speaking, the Inn on the Blue Horizon tends toward minimalism. James Weis becomes quite eloquent in describing how easy it is to overdo a hotel, or to clutter a room, or to make something that attracts too many guests. He started with just two rooms and is planning thirty-two more units, one of which he and Knight will occupy as their primary residence. He has a fear of gilding the lily and a love of solitude.

The low profile of the inn, the ingenuity of the roofline, which suggests Polynesia, is wholly appropriate to the site, fitting the landscape. One of the inn's most attractive aspects is that it is open to the wind—to the breezes and perfumes of the shore. Even at the height of summer the place is balmy and you have a sense of being part of a voluptuous landscape rather than of being trapped in an air-conditioned room.

The plants have been chosen for, among other reasons, their ability to withstand a hurricane. "They lose all their leaves, but in three weeks they get them back," Weis says. A year without a hurricane is rare, but when one is forecast, the inn is prepared—windows are shuttered, objects put away, paintings tucked between mattresses, the whole place secured. The last serious hurricane was Georges, in September 1998.

The inn is not on the edge of the bluff but near enough, within walking distance and within earshot of the sea, on a swimmable shore. Its perfectly situated pool is private as well as beautiful. There is a respect for the scale, for the natural colors—the flowers, the shrubs—and even for the way the site slopes. James Weis casts his eye around it and says, "I would love for people to say, 'You didn't go too far.'" □

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87 • Casa Dos Tapetes de Arraiolos, Inc. Introducing delightful children's "growing up" collection of designs with crayons, ducks and toys in custom sizes, colors and names.

88 • Claremont Rug Co. Dynamically serving an international niche market of clients who desire unique antique carpets with lasting artistic appeal and solid investment potential. For information, call (800) 441-1332. $10.

89 • Corey Rug dba Rosecore. The Wilton Collection encompasses superb broadloom carpets and coordinating borders. The Aubusson/Needlepoint Collection revives classic weaving traditions and elegance of Old Europe. Brochure, $3. Free through www.coreyrug.com

90 • Edward Fields. Presenting The Damask Collection, featuring beautiful overall repeat designs with corresponding borders for wall-to-wall or area rug application. Call (214) 741-4215.

91 • Elizabeth Eakins. 64-page folio featuring custom-designed, handmade wool rugs plus a 70-page catalog of handmade cotton rugs. $30 for set of two.

92 • Feizy Rugs. One of the most progressive designers and manufacturers in the rug industry. Our vast selection of designs ensures you will find a rug for every room in your home.

93 • French Accents. Manufacturer of handmade fine Aubussons and tapestries. Complimentary catalog and brochure available. Visit www.french-accents.com

94 • Glen Eden Wool Carpet. Send away for a free brochure describing some of our carpet and rug products. Visit us at www.glen-eden.com

95 • Hoboken Floors. Full-color brochure featuring complete line of wood, vinyl and ceramic tile floors from all major manufacturers.

96 • Hokanson, Inc. Designer and manufacturer of custom luxury rugs and carpets. Hand-and machine-made in North America.

97 • International Design Guild. The finest decorative floor covering available in the marketplace. For information on our exclusive product offerings, call (800) 882-2773.

98 • J.H. Minassian & Co. The oldest and most reputable source for carpets. Extensive collection of new, old and antique Persian, European, Indian, Chinese, Turkish, kilims, needlepoints, tapestries, unusual and mansion-size carpet. Call (310) 657-7000.

99 • Mansour Fine Rugs. Catalog is a beautiful color compilation of the extensive range of Persian, Oriental and European rugs and tapestries available from the Mansour showroom.

100 • Masterlooms, Inc. Catalog and CD of various collections from India and Nepal in 100% wool and wool/silk combinations. $10.

101 • Matt Camron Rugs & Tapestries. Dedicated to offering the design trade the finest in antique European and Oriental decorative rugs and tapestries. Custom and programmed rugs are also available. Call (214) 752-6950.

102 • Megerian Brothers Oriental Rugs, Inc. Tips on how to purchase an oriental rug.

103 • Mohawk Industries, Inc. Mohawk *Right Choice Carpet Guide*. More great choices than ever before. For a free brochure on choosing the right carpet for your lifestyle or for a dealer near you, order today.

104 • Noonoo Rug Co. Hand-knotted carpet collections featuring traditional, original, decorative and contemporary designs in today's colors for the discerning consumer.

105 • Nourison. One of the world's largest manufacturers of fine rugs. Styles to suit almost any décor—from classic Persians to ultra-contemporary motifs. $2.

106 • Odegard, Inc. The benchmark for quality in design and materials for hand-knotted carpets from Nepal. Shown at the New York Design Center, Washington Design Center and Chicago Merchandise Mart. For other representatives or information, call (800) 670-8836.

107 • Renaissance Carpet & Tapestries, Inc. The premier worldwide source for exceptional aubussons, tapestries and savoneries. Over 500 designs in stock. Custom works available.

108 • Samad. Free postcard featuring six high-quality rugs. For more information, contact a dealer near you.

109 • Stanton Carpet. From high-styled Wilton patterns and sisals to printed carpets and area rugs, Stanton Carpet offers exclusive, luxury designs. The collection sets the trends in floor covering. For information/showrooms near you, call (800) 452-4474. www.stantoncarpet.com

110-112 • Stark Carpet Corp. Catalog contains many of the company's designs and colorways, including fabric and furniture. Available to designers and architects for $10, circle (#110). Also available for $150: *An American Approach to Antique Carpets*, a 4-volume hardcover set, circle (#111). 1 volume for $50, circle (#112).

113 • Wools of New Zealand. Enhance your home with the long-lasting beauty of Wools of New Zealand brand carpets. To locate your nearest retailer or view over 1,500 samples, visit www.woolsnz.com or call (800) 452-8864.

114 • Woven Legends® and Black Mountain Looms®. Carpets that are woven in small, rural ateliers and suggest the range of colors available when natural dyes and hand-spun wools are used creatively.

FURNITURE

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116 • Adele Kerr Furnishings. Beds, armoires, chandeliers, tables and handcrafted lamps with timeless European style. Call (214) 741-4850.

117 • Allan Knight & Associates. A smashing new showroom offering one-of-a-kind furniture, accessories and textile rarities from around the world. Call (214) 741-2227 or visit www.allanknightasso.com

118 • American Society of Interior Designers. For a free "Knowledge and Solutions" kit, call (800) 610-ASID. Call (800) 775-ASID (residential) or (800) 610-ASID (commercial) for a free interior design referral service. Visit our website at www.interiors.org

119 • Arthur Brett & Sons. Full-color brochure with selected items pictured and our company history and description of manufacturing methods.

120 • Auffrance Fine Furniture. With a long tradition of painstaking design and rare dedication to Old World craftsmanship, Auffrance produces the most exquisite furniture reproductions. 20-page catalog free to the trade.

121 • Avery Boardman Ltd. A comprehensive catalog featuring the entire line of sofa beds, sofas, chairs, ottomans and bedding products. Designed to assist both the expert and novice alike. $35.

122 • Barlow Tyrie. Since 1920, our solid teakwood outdoor, garden and leisure furnishings have weathered the test of time. Literature, $3.

123 • Bedroom Eyes. A perfect night's sleep on the world's finest bed. Honeycomb nesting to eliminate gaps, all-natural fiber, Belgian woven damask coverings and more. All available exclusively at Bedroom Eyes.

124 • Bernhardt. Furniture makers since 1889. Offering a variety of catalogs for living room, dining room and bedroom. Call toll-free (877) 200-4905 or visit www.bernhardtfurniture.com

125 • Century Furniture. Send for a 36-page catalog featuring selections from more than 20 of our collections. $5. Visit our website at www.centuryfurniture.com

126 • Councill Companies. Color catalog shows all of the products offered in our Carnegie Hill Collection. $15 Visit us at www.councill.com

127 • Decorative Center Dallas. Fine furnishings for design professionals since 1954. Offers unique and exclusive collections for home and office. Call (214) 698-1350 or visit www.decorativecenterdallas.com. Free directory available.

128 • Decorative Crafts, Inc. Importers of the finest traditional Italian furniture for over 70 years. Free color catalog with over 600 furniture designs from Italy. Visit www.decorativecrafts.com

129 • Design Centro Italia. Your resource for the best in Italian design. Discover contemporary, modern furniture from over 60 premier Italian manufacturers. Visit us at www.italydesign.com

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130 • Drexel Heritage. Introducing the contemporary sophistication of the Insignia Collection and featuring the soft gracefulness of the Corbel Collection.

131 • Duralee Fabrics, Ltd. Internationally recognized as a leader in the decorative fabrics industry. With technical excellence, fashion-forward coloring and style leadership, covering the design spectrum for today's interior themes. Call (214) 748-7080.

132 • Edward Ferrell LTD. Distinctive collection of COM upholstery, catering to the design trade. Available through discriminating showrooms nationwide. $40.

133 • Elijah Slocum. Fine handmade English furniture. Two handsome loose-leaf binders, one of tables and case-goods, one of seating, $125. Full credit of purchase price with first order.

134 • The Federalist. Specializing in handmade reproductions of original 18th and 19th century period items. The catalog includes a wide range of furniture, lighting and decorative accessories. Outside the U.S., $10.

135 • Francesco Molon GieMme. Collections include exceptional reproductions of classical styles from Louis XVI and period 18th century England to Empire and elegant Art Deco. $25 per collection.

136 • Frontera.com Catalog highlights items from the website. Complete selection of furniture, ranging from traditional to contemporary, on www.frontera.com or call (800) 762-5374.

137 • George Smith. Established manufacturers and retailers of handmade-to-order classic English upholstered furniture, fabrics, wallpapers, hand-colored leathers and semi-antique kilims.

138 • Giati Designs, Inc. Manufacturer of fine teak furniture, market umbrellas and interior/exterior textiles.

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140 • Guy Chaddock & Co. Manufacturer of country French and English antique reproduction home furnishings that are customized to order. Unique hand-distressed finishes available in 37 standard and premium colors.

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142 • Hargett Showrooms. Tavolo Trastevere dining table by LxRossi converts in minutes from a round 64" to a round 74" or 84." This table and many new exciting pieces are now available. Call (214) 747-9600.

143 • Henredon Furniture Industries, Inc. Pure theatre for the home—designs with drop-dead star quality. Imaginative forms with soaring fluted columns and flowing curves. Living, dining and bedrooms crafted of ash and ash burl veneers. Catalog, $8.

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145 • Kingsley Bate Ltd. Catalog of teak outdoor furniture. Catalog, $5.

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150-151 • Martin & MacArthur. For a 6-page color brochure featuring a sampling of furniture, circle (#150). Free. For a 36-page catalog featuring Missio contemporary and custom furnishings, circle (#151). $

152 • McGuire Furniture Company. 108-page portfolio featuring a collection of premier rattan designs. Also shown are designs from McGuire Special Collections, including bamboo tables, solid teak, aluminum and lighting. $15.

153 • M. Craig Cabinetmaker. Each piece an original in the forefront of contemporary design. Mahogany and American hardwoods are the predominant materials used. More than 40 creations featured in the portfolio. $15

154 • National Upholstering Company. Manufacturing fine upholstered furniture since 1918. We use the finest materials available and our products routinely become family heirlooms. www.nationalupholstering.com

155 • Naurelle Furniture and Lighting. Two showrooms located at the Pacific Design Center. A magnificent collection of European furniture, lighting and accessories.

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159 • Phyllis Morris Originals. The foremost designer and manufacturer of luxurious custom furniture. Please send $25 for the 2000 full-color portfolio, finish sample chart, specification catalog and price list.

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oak floors, Batchelder tiles, leaded-glass windows and carved and coffered ceilings, the three-story Tudor needed primarily to be brought up to date.

A paneled porch, with a large spa, that was added in the 1960s became a skylit conservatory with a towering six-hundred-year-old Buddha, and the old-fashioned kitchen was doubled in size and brought into the twenty-first century. Other changes were designed to suggest a more seasoned presence. A swank mahogany dressing room carved out of "lots of small, dumb spaces" befits a man who wears a tuxedo to work.

"The garden," says landscape architect Chris Scuitto, of Artscape, "was totally overgrown." He revived the formal rose garden and added plantings near the new swimming pool. The pool itself, a lyric homage to landscape architect Russell Page, so delighted Esther Williams—whom Enos met at a birthday party for Liza Minnelli—that she announced, "My dear, it's so beautiful, I could jump right in!"

To integrate variously scaled furnishings and objects as dissimilar as a pair of ornate gilt chairs made during the Egyptian craze in the 1920s and a nineteenth-century mahogany stereopticon, Enos devised a palette of soft greens, bronzes and gold. "Certain colors act subliminally," he says. "They establish unity and make individual pieces less sharp." He stripped away "foofy taffeta draperies with big poufs" and introduced more restrained textiles.

As central as music is to Feinstein's world, it was essential that his home not be about "show biz." "It's our sanctuary," he says, then laughs. "Well, obviously not everybody has a nine-foot concert grand in the living room." But whether he's singing at home for friends holding court at his smart New York Feinstein's at the Regency, the goal t he terms "resonance, together- t spirit, sympathetic vibration." In shor intimacy.

While the house, with its grand portic s and stately entrance stairway, is naturally dramatic, the lives within are devoted to creativity and friendship. This is evident as much in the placement of chairs as in the memorabilia. "When you have a party, guests inevitably break up into groups," Enos says. "We created intimate areas within the rooms so people could really talk."

The house is supremely inviting, but it's the presence of Feinstein's creative ancestors that's most magical of all. Take those shoes.

"I was playing a charity event that had a silent auction featuring the shoes Fred Astaire wore in *Finian's Rainbow*," Feinstein recounts. "Amazingly, nobody had bid on them. I adored Astaire, he's one of my favorite singers, so I placed a bid—and won. A friend asked, 'Well, do they fit?' and I looked at him like he was crazy. Then I put them on, and my feet turned out to be exactly the same size as his. It was as if I had worn them my whole life. 'This is like *The Red Shoes*,' I thought. 'Maybe I'll be able to dance!' Well, I made that first step, and nothing happened. But there was that moment of believing it could.

"A friend of mine was here one day and said that the house looked familiar. I mentioned that it had been the Russian consulate. It turned out he'd been here for dinner in the 1940s. He described an extraordinary evening with caviar and vodka and wild partying with girls dressed in traditional costumes doing Cossack dancing. It was one of the most unforgettable evenings of his life. Now when I walk downstairs, I think of those Russians whirling around, throwing glasses into the fireplace. I think of all this history, all this life.

"This house is so much a part of me in a way that no other home has been," Michael Feinstein concludes. "I've been able to take all of these things that I've been collecting for so many years and finally have a place for them. It's as if I was collecting these pieces just waiting for this house to come along." □

> As central as music is to Feinstein's world, it was essential that his home not be about "show biz."

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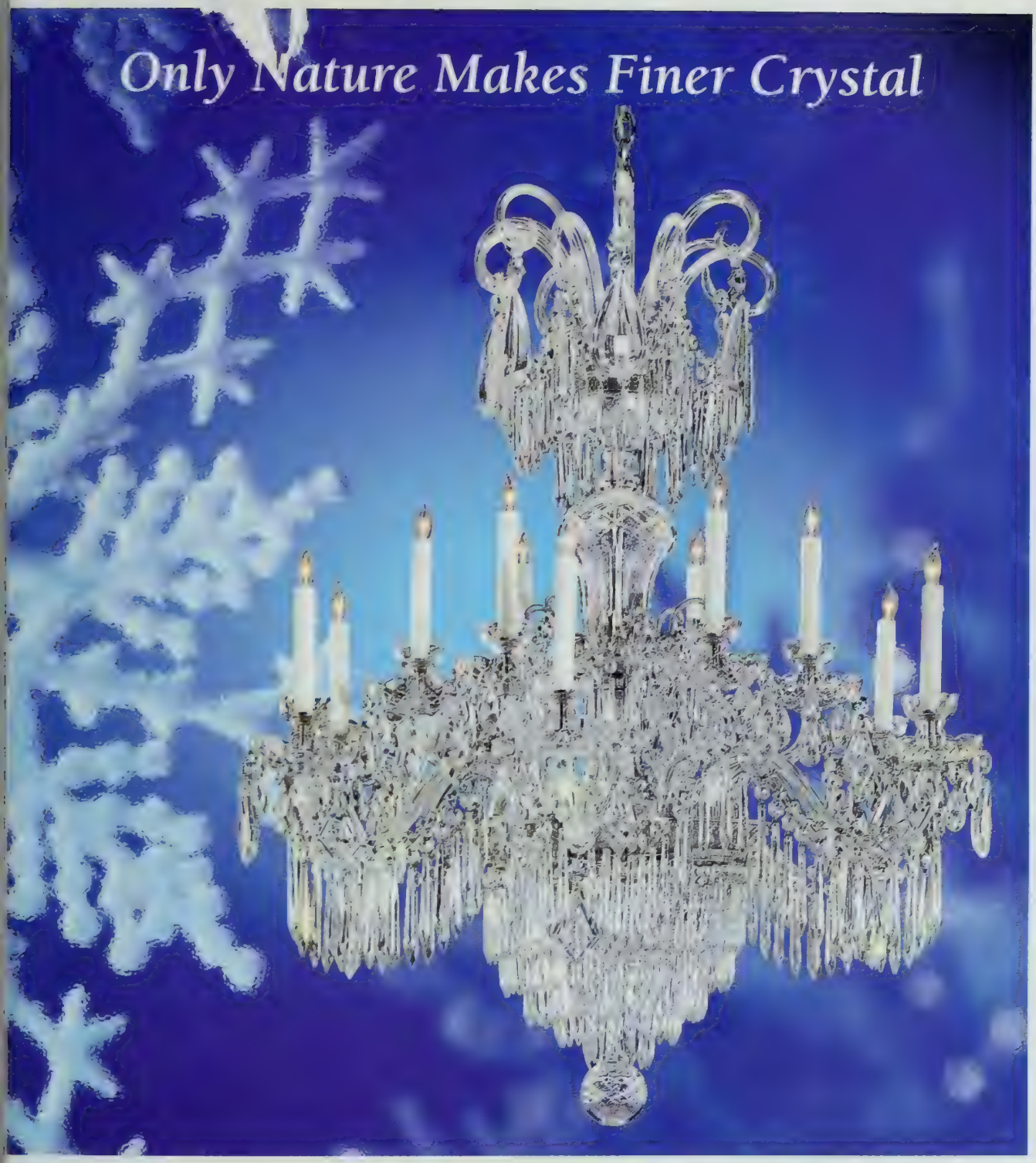

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Join Architectural Digest for a special evening with Michael Ennis. The noted author and art critic, a longtime contributor to Architectural Digest and contributing editor at Texas Monthly, will share his insights on Texas art and artists—many overlooked by the art world. The events are sponsored by **Henredon** and will be held at the Louis Shanks Interiors Showrooms in Austin (Tuesday, November 14) and Houston (Wednesday, November 15).

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wife call it the great room). There's paprika-colored club chair at the casua family room end of the space, and th caned sofas are both covered in paprik linen velvet. "The thread that runs tru throughout this house is patinate wood, and if you could take wood t red, it would be those sofas—they're th expression, in color, of wood," Jorda declares. Paprika makes a final, dashin appearance in the dining room, in th plaid cotton fabric that festoons th walls above the wainscoting and in th linen print that swathes the windows.

And then the color stops. In the ma ter suite, which lies behind the back turn on the main floor, the couple got the neutrals. Wheat-and-ivory-checked co ton taffeta draperies hang from a po ished-mahogany pole; the same chec embellishes both the mahogany head board and the bed skirt. The walls, f their part, are a tan-and-white wove vine-patterned cotton, as thick as a qu and just as soft and tempting, for th stimulus here was texture. Nor is th bedroom a stranger to beautiful o grained wood—witness the eighteent century Dutch side table, the Fren and Portuguese bedside tables, the E glish wing and side chairs....

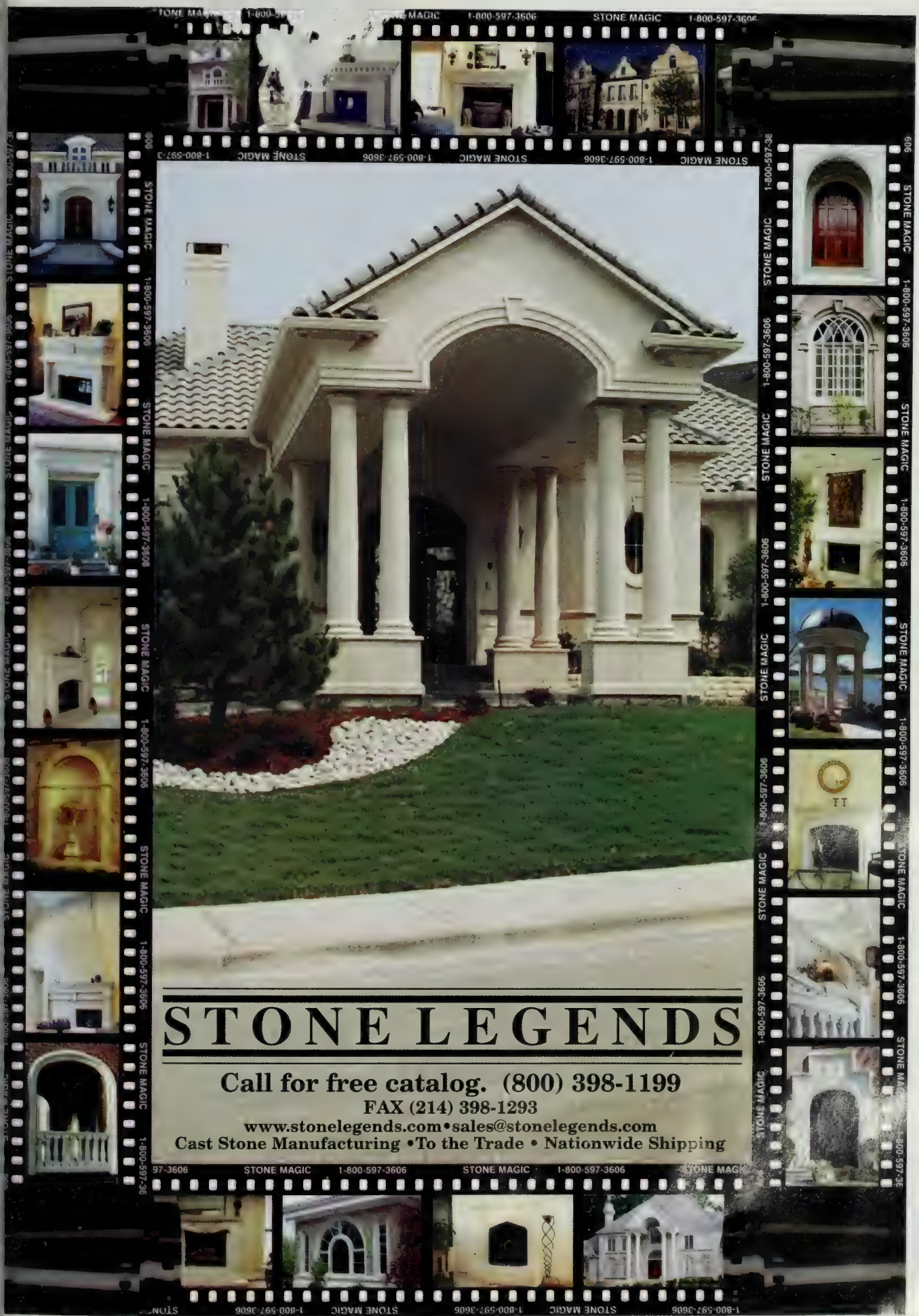
For Greg Jordan, fulfillment can al be found in the house's very tactili

> "She asked me right there for the most beautiful color I knew, Jordan recounts.

"Whatever you touch here is so re suring," he says. "Your hand wants linger; there's an almost sensual qual And it's subtly different on every surfa The oatmeal-glazed painted paneling the living room is so matte you won if it isn't conceivably chalk. And wh you touch the entrance hall walls, wh are all hand-troweled, sanded and wa plaster, it's like touching highly polis shoes—or beeswax—or candle wax."

"My house on the inside," the w beams, "looks like a beautiful Engl country inn."

In other words, something special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COVER: Photographs in Robert Redford's New York City penthouse. Interior design by Clodagh. Photography by Daniel Aubry. See page 224. ABOVE RIGHT: The reception area at the Pansukian resort in the Philippines. Photography by Erhard Pfeiffer. See page 196.

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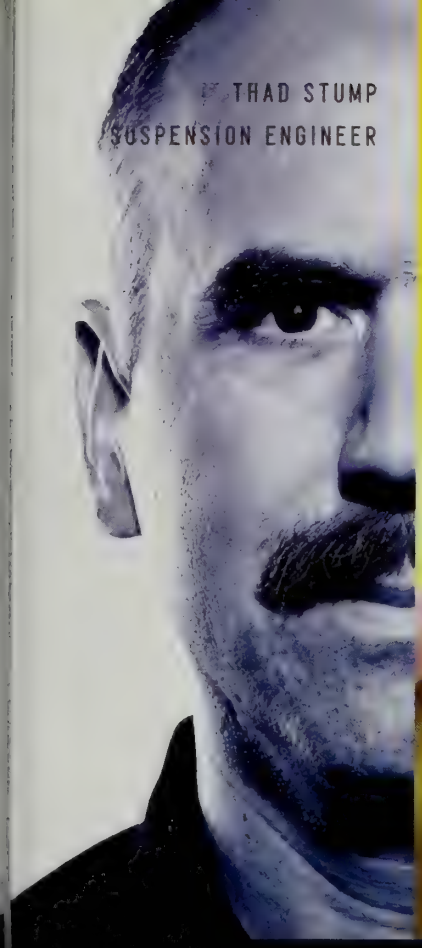

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JAIME ARDILES-ARCE

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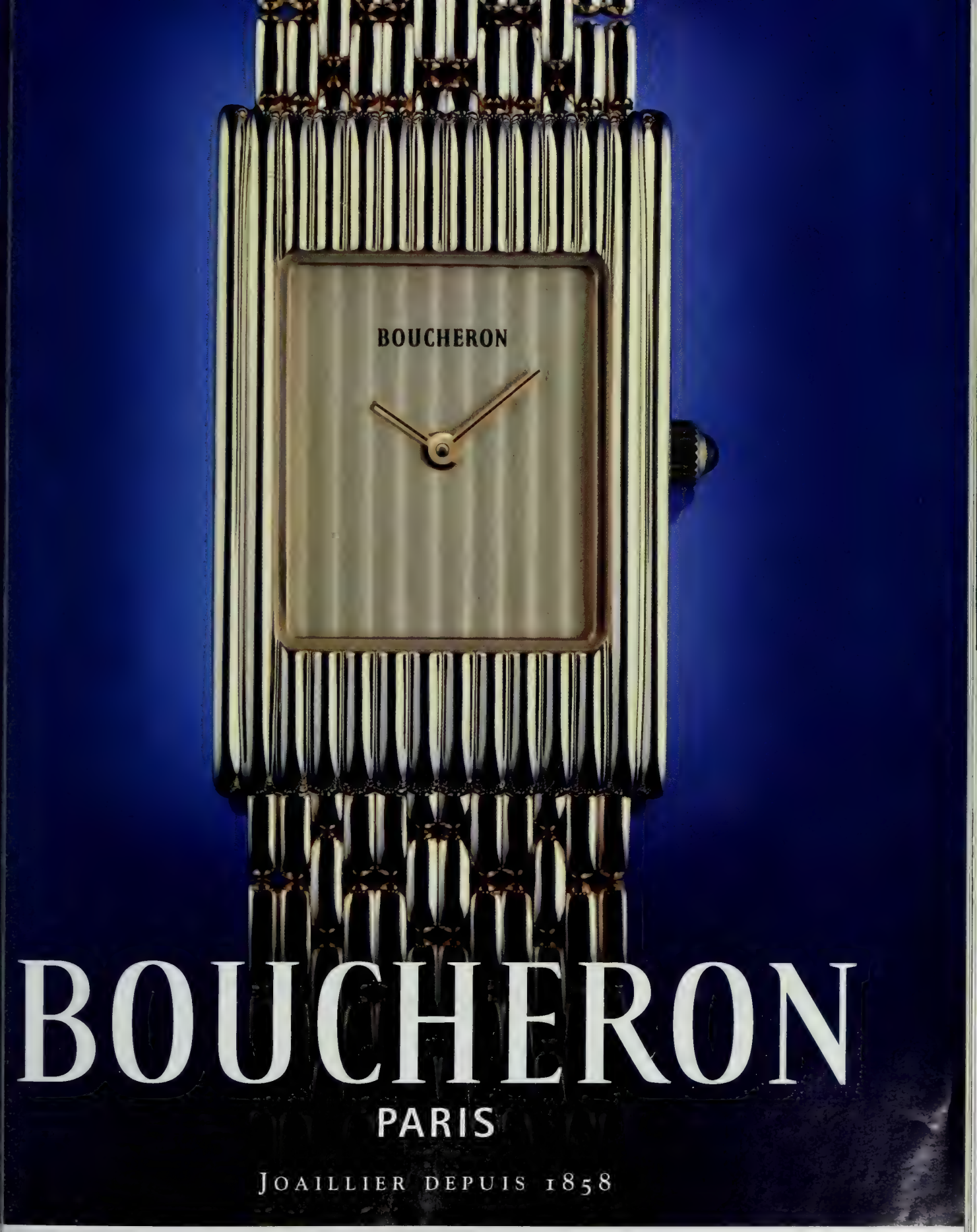

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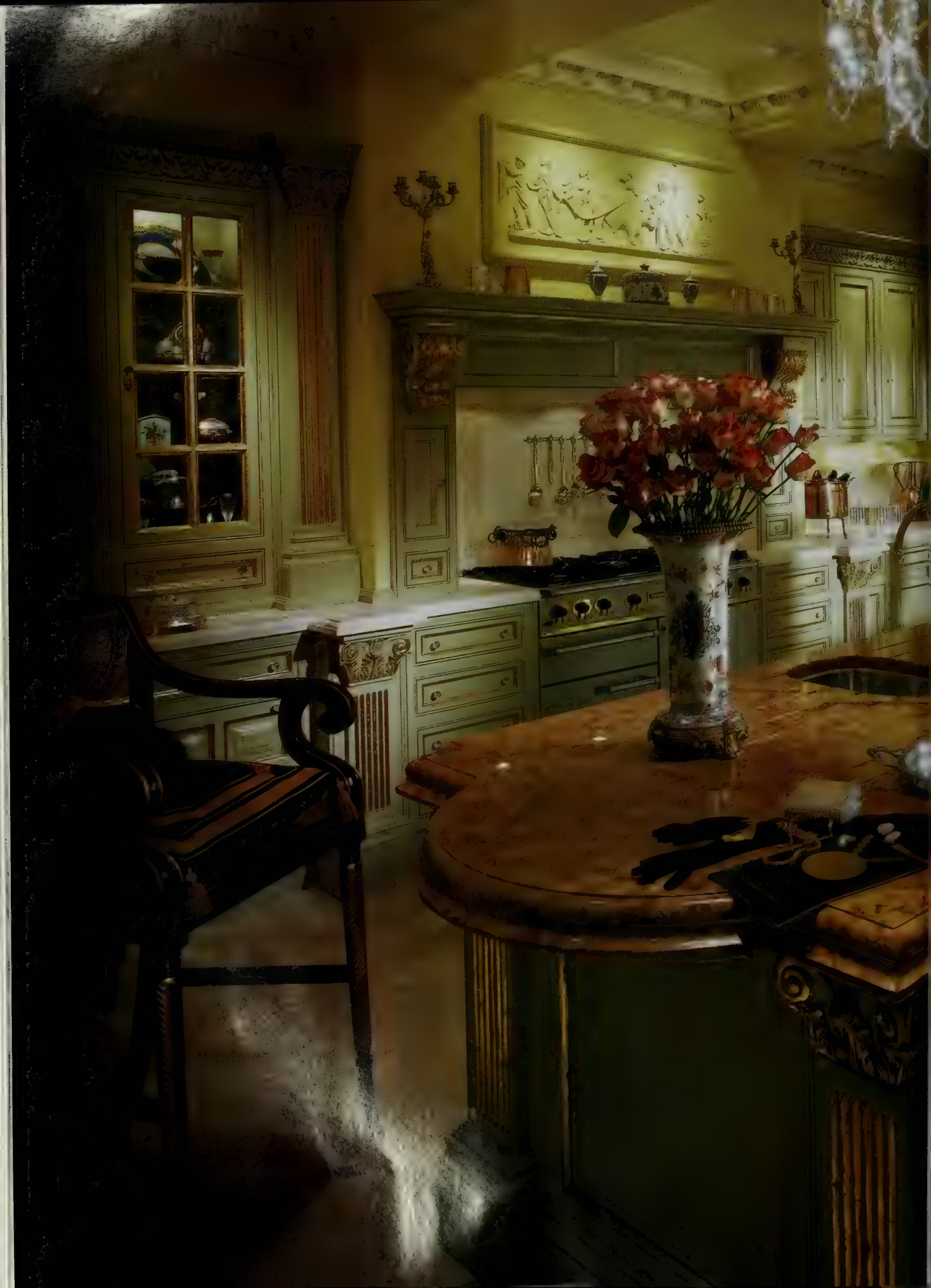

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Russian Flatwoven Carpet (Bessarabian), 10'9" x 10' (328 x 305 cm), former USSR, circa 1850.

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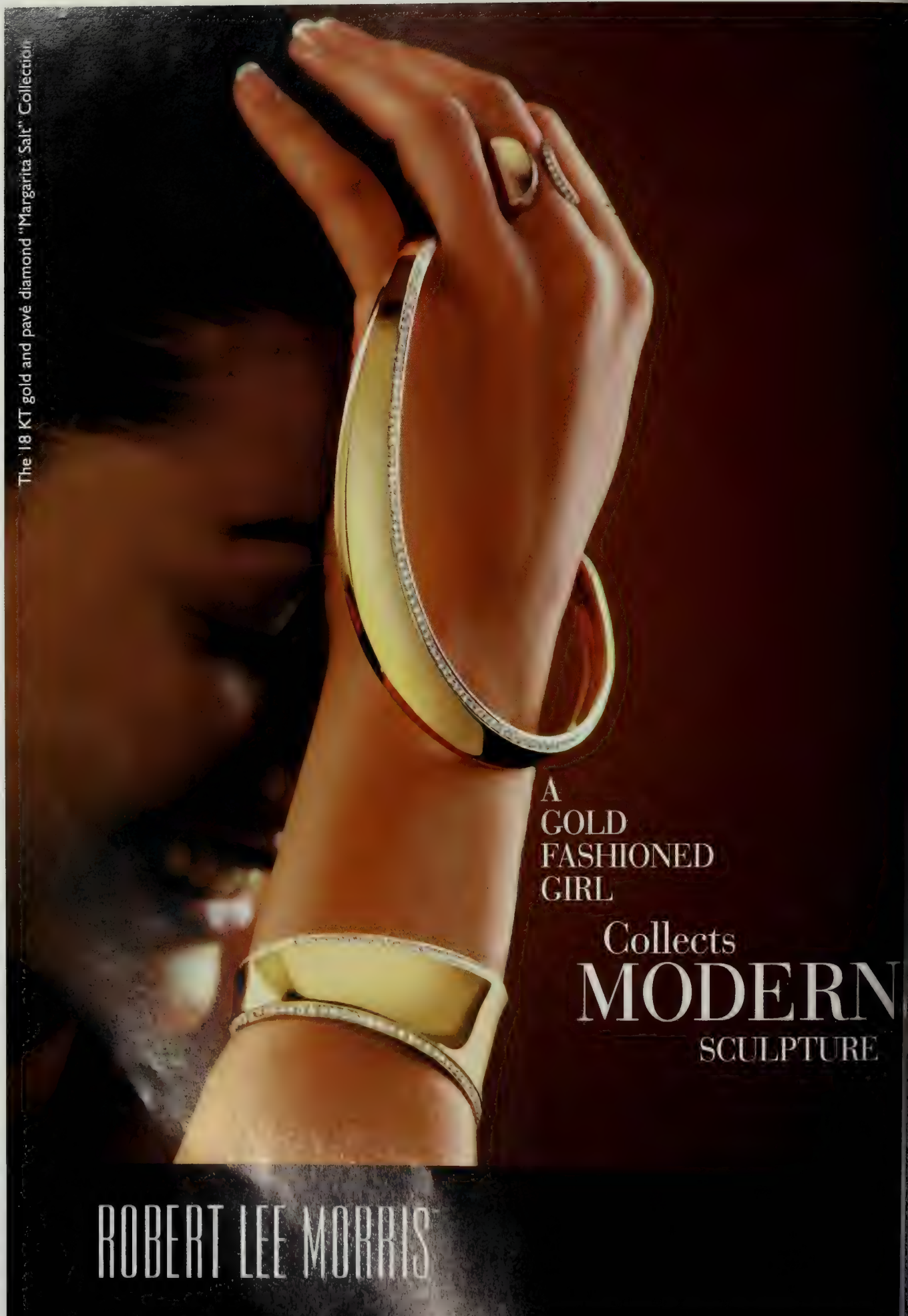
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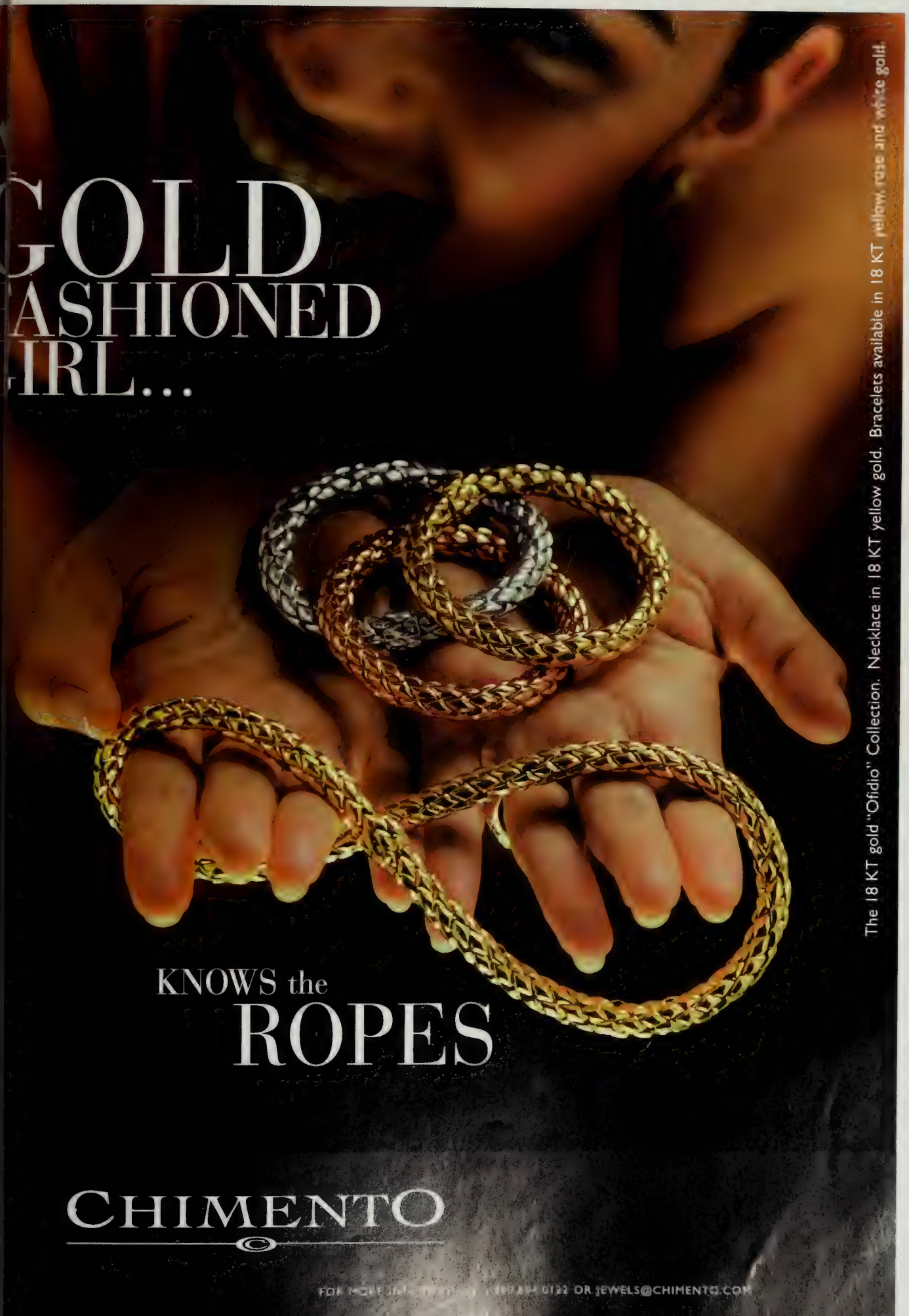
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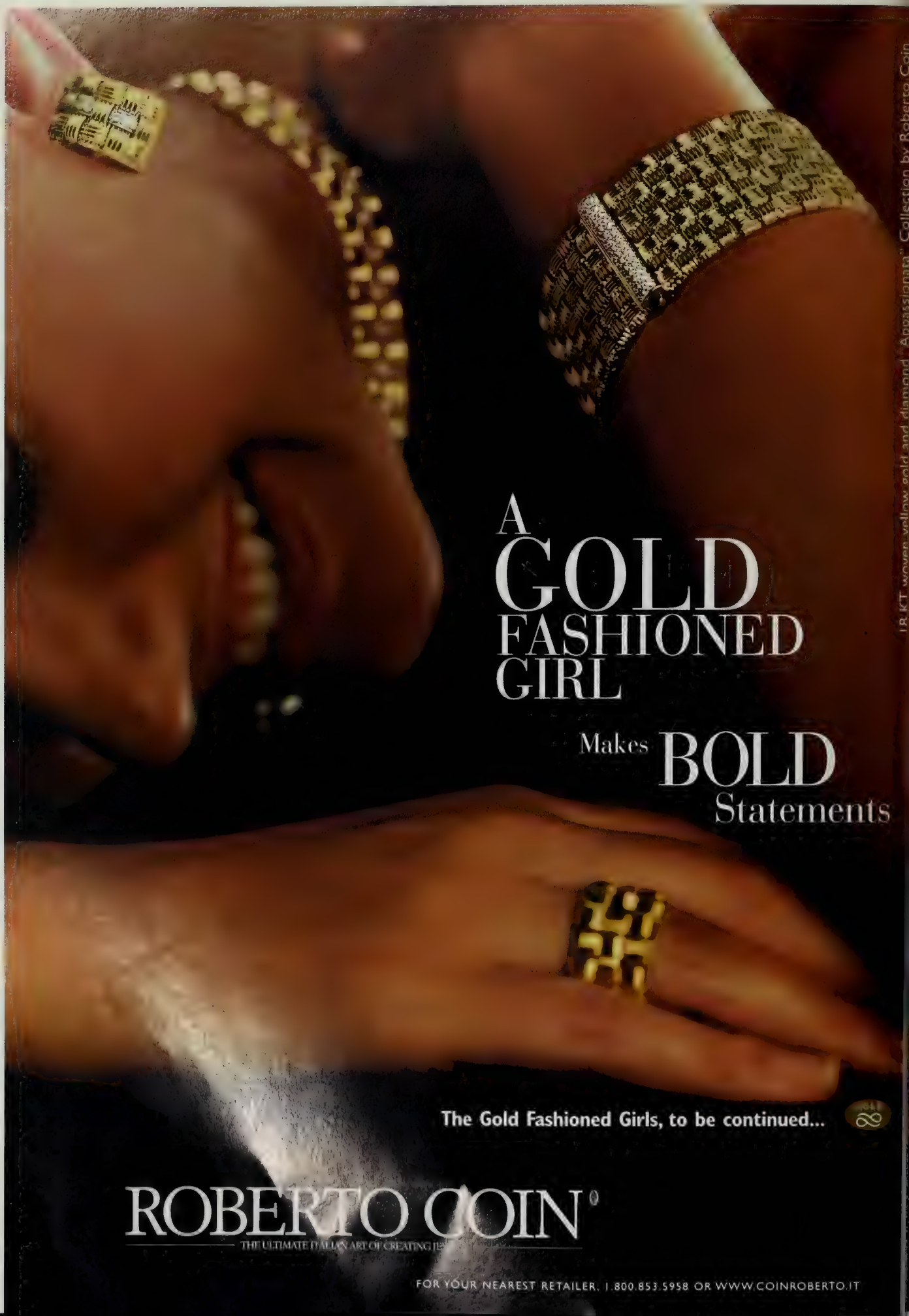
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"J. M. COETZEE'S WRITING COMPELLED ME TO READ HIS PIECE SEVERAL TIMES—HIS WORK IS EXTRAORDINARY."

As an *Architectural Digest* reader for sixteen years, I applaud the feature on Tim Corrigan's own Beaux Arts house (September 2000). My favorite aspects of the residence are the tree house feel of the bedroom and the brilliant stroke of his design of the reflecting pool as an optical illusion. This is the kind of story that attracts readers who crave a grand sense of place in the world but who know they need to truly live in it. Corrigan's house is a tribute to your fine publication and a marvelous credit to the interior design profession.

SARAH VANDER ZANDEN
MINNEAPOLIS, MINNESOTA

I love the clean, simple lines and the subdued, often monochromatic colors used in the homes you show. And I enjoy the architects' descriptions of what they wanted to achieve. But I wonder, how do the people live who occupy the gorgeous, sterile rooms you illustrate? What is the secret to living such an uncluttered life?

BERYL JOHNSON
CORAOPOLIS, PENNSYLVANIA

Congratulations on the piece titled "Hierarchies of Light in New York" (October 2000), featuring work by Shelton, Mindel & Associates. As a reader for many years and a dealer in high-end midcentury furnishings, I can honestly say that this house is the best example of design I have seen in your magazine in a very long time. It is my hope that you will be showing more genuinely modern interiors of this caliber.

EVAN LOBEL
NEW YORK, NEW YORK

As a native of nearby Wichita Falls, I was delighted to find the article about Larry McMurtry's Archer City, Texas, house and business ("McMurtry Country") in your October issue. Finally, an acknowledgment that literary culture and good design are not limited to the coastal metropolises.

SCOTT MATHEWS
DALLAS, TEXAS

What is there not to like about Larry McMurtry's passion for books and his brick "house on the prairie"? The modest appearance of his house belies the significance of the enormous and diverse collection of books contained inside. I commend him for pursuing this passion. If only every town had its own Larry McMurtry in residence.

ELIZABETH HICKSON
CINCINNATI, OHIO

I thoroughly enjoyed the story on Larry McMurtry and his home. It is always fascinating to get a glimpse into the private world of writers and other creative types. The article on Marcel Proust (Historic Houses, October) was also of great interest. Thank you for a quiet Sunday of wonderful reading.

CAREY A. WILSON
VALLEY VILLAGE, CALIFORNIA

I very much liked your Marcel Proust article, since he is a writer I admire greatly. It is also a pleasure to read Judith Thurman's work. Her illustration of Proust's relationship with this house was enchanting. Now that I have seen the same visions that once influenced him, I cannot wait to include a visit to the Marcel Proust Museum, and the lovely gardens at the house and in the nearby village, on my next trip to France.

ABBY O'HARA
ANN ARBOR, MICHIGAN

J. M. Coetzee's writing (Guest Speaker, October) compelled me to read his piece several times and then clip and save it as well. The author is to be praised—his work is extraordinary.

B. GAGE
BAY HEAD, NEW JERSEY

Thank you for your informative and entertaining article on Irish Georgian furniture (Antiques, October). It solved my dining chair mystery. I love antiques and appreciate your help in discerning where my chairs came from.

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KENNETH NOLAND

The end of the year is always a good time for reflection. Which means it may also be a good time to put to rest a few common myths about Architectural Digest *and set the record straight.*

MYTH: *"You have to know someone to get into the pages of* Architectural Digest*."*

FACT: *We have not met fully half of the designers whose work we present in our pages. And we know far fewer of the residents whose homes we photograph. We evaluate projects solely on the basis of whether or not we think they will be of interest to our readers. That's the way we've always done it, and that's the way we will always do it.*

MYTH: *"You just show the same designers over and over."*

FACT: *In the past year we have shown the work of twenty-eight interior designers who had never before been featured in our pages. That figure, by the way, is more or less representative of the number of new designers whose work we introduce each year.*

MYTH: *"Your magazine is so 'West Coast.'"*

FACT: *It's true that our editorial offices are based in Los Angeles, but of the United States residences we feature, roughly two-thirds are east of the Mississippi. And in almost every issue we present the most interesting international projects we've found. But geography figures less into our decisions than does our adherence to one simple organizing principle: Show the best work, wherever the location.*

MYTH: *"You only show grand houses."*

FACT: *We have shown a cowboy's line shack, one-room apartments, a converted sheepwagon, a tepee, lofts, remodeled tract houses, underground houses, prairie ranches, cave dwellings and even tents. The world is filled with wonderful homes that are big, small, old, new, urban, rural, classical and modern. We want to unlock the doors to each and every one and take you inside.*

Any questions? Happy holidays!

Paige Rense
Editor-in-Chief

Gerald Clarke is the author of *Capote* and *Get Happy*, a biography of Judy Garland, which was published by Random House in March.

PETER REED

Nancy Collins, an *Architectural Digest* contributing writer, has been a correspondent for ABC News. She is the author of a memoir collection, *Hard to Get*.

Richard Conniff, a frequent contributor to *Smithsonian* and *National Geographic* magazines and a writer and producer for the Discovery Channel and National Geographic Television, is the author of *Spineless Wonders* and *Every Creeping Thing*.

Michael Ennis is the author of *Byzantium* and *Duchess of Milan*. He is currently working on a novel set in first-century Judaea.

COURTESY DEREK FELL

Derek Fell photographs and writes about gardens. His books include *The Impressionist Garden*, *Renoir's Garden* and *Secrets of Monet's Garden*. *Van Gogh's Ga* will be published next by Simon & Schuster.

Roland Flamini, a writer based in Washington, D.C., is the author of *Thalberg: The Last Tycoon and the World of MGM*. He is writing a biography of French diplomat Edmond Genet.

Elizabeth Clair Flood is the author of *Cowboys & the Trappings of the Old West* and *Rocky Mountain Home*. Her most recent book, *Cowgirls, Women of the Wild West*, was published by Zon International Publishing in January.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times*.

Georgina Howell, an author and editor, is a staff writer for the London *Sunday Times*. Her books include *Diana: Her Life in Fashion*, *In Vogue: 75 Years of Style* and *Sultans of Style*. She recently edited *Vogue Women*, which was published in October by Thunder's Mouth Press.

Joyce Carol Oates is an author and editor. Among her many books are *Black Water*, *Broke Heart Blues* and *them*, which won a National Book Award. Her latest novel, *Blonde*, based on the life of Marilyn Monroe, was published in March by The Ecco Press.

Mitchell Owens, an *Architectural Digest* contributing writer, is working on a biography of Pauline de Rothschild.

SIMON BROWN

Michael Peppiatt is writing a book about Alberto Giacometti. His biography of Francis Bacon was published by Farrar, Straus & Giroux in 1997.

Annette Tapert, the author of *The Power of Glamour*, is an *Architectural Digest* contributing writer.

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. Her most recent biography is *Secrets of the Flesh: A Life of Colette*.

Michael Webb's latest books are *New Stage for a City* and a series of monographs on residential architecture.

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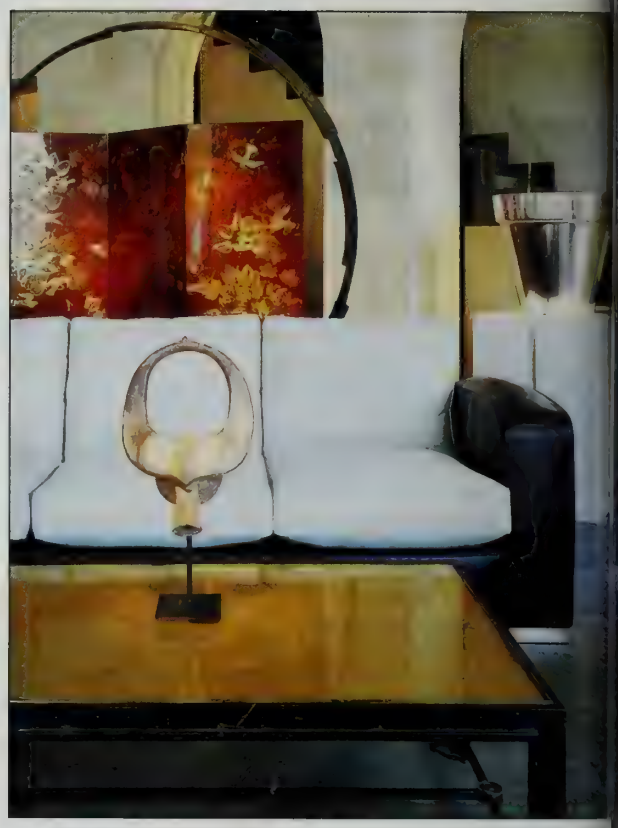

Paris gallery owner Jean-Jacques Dutko has a penchant for mixing styles. "I've always admired his skillful blend of Art Déco and African pieces," says **Juan Montoya** (above, with *Terreurs et Erebus*, 1957, by Vasarely and a Bruno Romeda table). "The juxtaposition of these artifacts shows their relationship in scale, material, texture and form."

For over 20 years **Galerie Jean-Jacques Dutko** has offered contemporary paintings and sculpture, Art Déco furniture and African and Oceanian art in a tailored three-story space across from the Ecole des Beaux-Arts. Montoya, who bought his first Ashanti stool from Dutko, has purchased several African masks, as well as works by Robert Courtright and Bruno Romeda. Items such as a Nigerian Mama mask, a ca. 1935 leather sofa by Paul Dupré-Lafon and Romeda's *Cerchio* sculpture (above) are examples of Dutko's broad range. Particular highlights include a palmwood desk by Eugène Printz and a Dupré-Lafon chest of drawers covered in Hermès leather. Galerie Jean-Jacques Dutko, 13 rue Bonaparte, 75006 Paris; 33-1-43-26-96-13.

Left, at Galerie Dutko, a Dupré-Lafon chest of drawers and Louis Sognot armchairs

continued on page 4

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ASPEN SENSATION

PHOTOGRAPHY: DAVID D. MARLOW

I was powder skiing when I met him—we were hanging over the same cliff," architect **Larry Yaw** says of Aspen metalworker Stuart Edgerly. "That was 20 years ago, and we've been jumping off cliffs together ever since." The former blacksmith cofounded **Myers & Company Architectural Metals**, which specializes in everything from structural steel to custom ornamental metalwork, staircases, railings, fireplaces, furniture and hardware, about 25 years ago.

"We have a collaborative relationship," says Yaw (above left, with Edgerly, right, in the workshop). "The craftspeople at Myers are artists and problem solvers and have no limitations." Their secret? According to Edgerly, it's having not just a good eye but a good ear as well.

"The most important aspect of this business is learning how to listen," Edgerly says. "Clients expect this to be an easy process, when actually it's quite involved." Myers & Company Architectural Metals, 555 Basalt Ave., Basalt, CO 81621; 970/927-4761.

PHOTOGRAPH COURTESY TAI GALLERY TEXTILE ARTS

BAMBOO ART IN SANTA FE

Santa Fe gallery co-owner Robert T. Coffland went to Japan five years ago in search of antique bamboo art and returned with a stable of unknown contemporary artists.

"I found amazing craftspeople interpreting traditional Japanese and Chinese bamboo methods on a different level," Coffland says. **Tai Gallery/Textile Arts**, which opened in 1978, attracts **Stephen Samuelson** of Studio Arquitectura and sells work by more than 20 bamboo artists, including Yamaguchi Ryuun's *Big Wave* (left). The gallery also carries African, Indonesian and

Navajo textiles, such as an early 20th-century Kuba dance skirt panel made of raffia (above). Tai Gallery/Textile Arts, 1571 Canyon Rd., Santa Fe, NM 87501; 505/983-9780.

continued on page 5

THE FANCY RIVIÈRE NECKLACE
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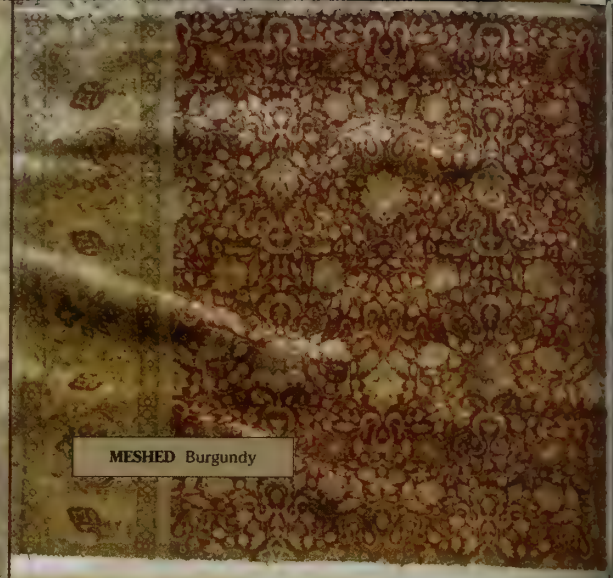

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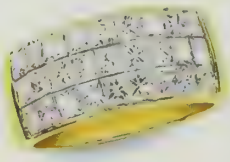
A

B



C

D

E

F

G

H

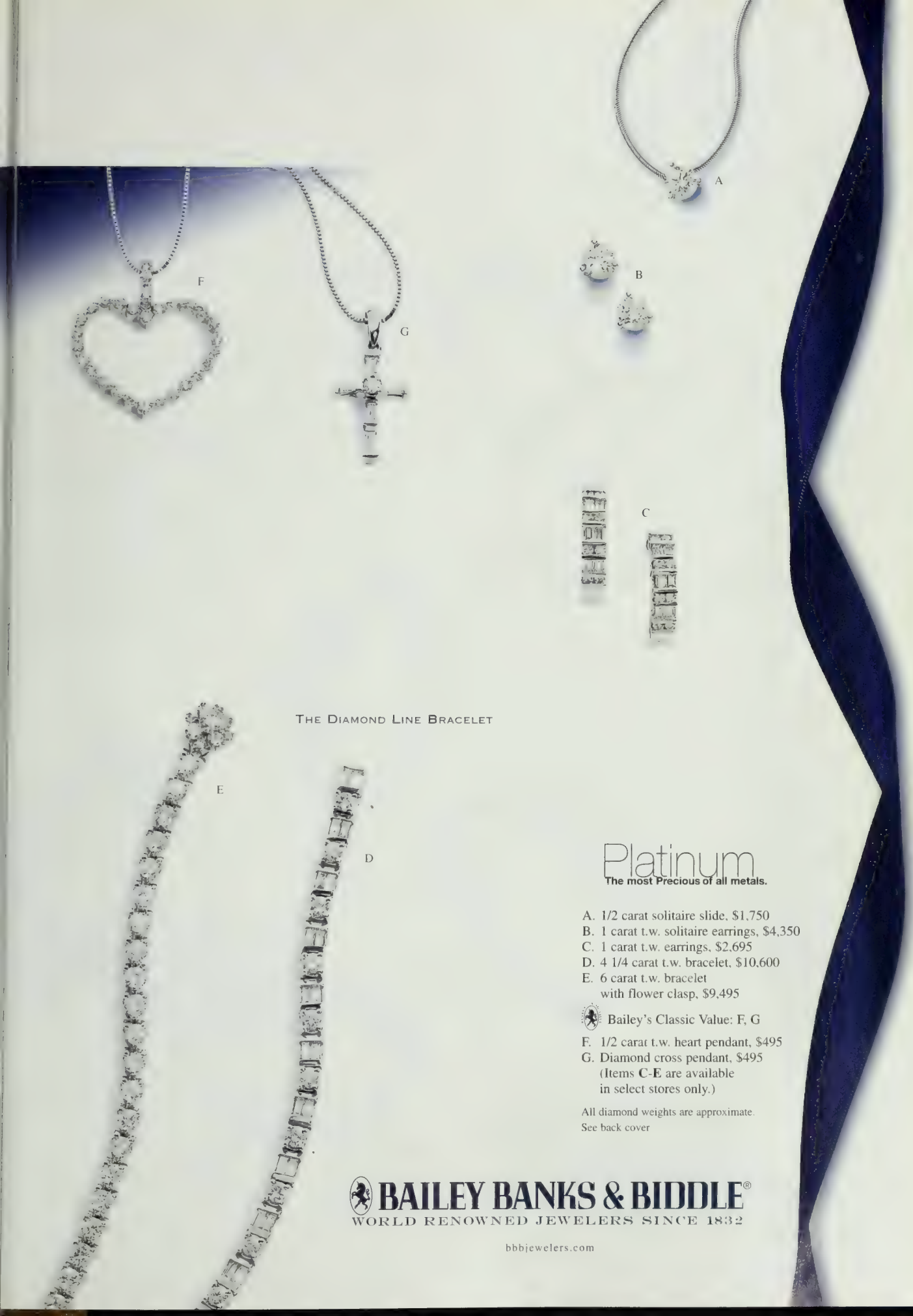
SCOTTKAY
PLATINUM

E. Bracelet, $1,780
F. Earrings, $800
G. .40 carat t.w. semi-mount, $2,730
H. Matching band, $3,120

Scott Kay is available in select stores only.

Center stone is not included in semimount price. Item G.

All diamond weights are approximate. See back cover.



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E. 6 carat t.w. bracelet
with flower clasp, $9,495

Bailey's Classic Value: F, G

F. 1/2 carat t.w. heart pendant, $495
G. Diamond cross pendant, $495
(Items **C-E** are available
in select stores only.)

All diamond weights are approximate.
See back cover

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E. 1 carat solitaire ring, $4,995
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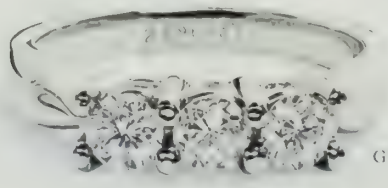
G. Three-stone band, $1,995

All diamond weights are approximate.
See back cover.



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A

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The Three-Stone Diamond Anniversary Collection — one stone for your past, one stone for your present and one stone for the future you will share together.

A. Three-stone necklace, 3/4 carat t.w. to 1 carat t.w., from $1,995 to $2,995
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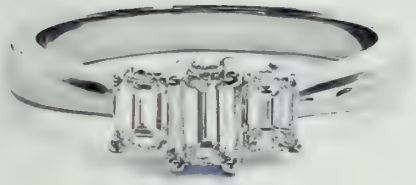
E. Emerald-cut ring, .50 carat t.w. to 2 carat t.w., from $1,995 to $14,995 (Selection varies by store.)

All diamond weights are approximate.
See back cover.

B

C

D


E

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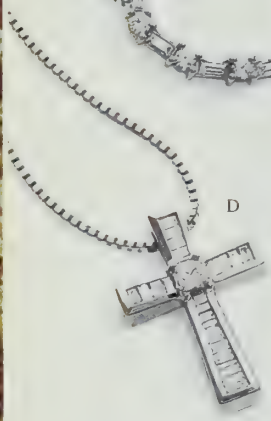

THE DIAMOND LINE BRACELET

A. 1 carat t.w. necklace in 18K gold, $2,495
B. Bow pin, $1,295
C. Heart pendant, $1,495
D. Cross pendant, $695
E. 3 carat t.w. bracelet, $3,295

Bailey's Classic Value: F, G

F. Three-stone ring, $495
G. Bypass bangle, $795
(Items **A** and **B** are available in select stores only.)

All items are in 14K gold unless otherwise noted.

All diamond weights are approximate. See back cover.

168 Years of Tradition

A. 1 1/2 carat t.w. earrings in 18K gold, $3,495
B. Matching pendant, $1,750
C. Cross pendant, $1,195
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D. 2 carat t.w. necklace in 18K gold, $5,995
E. Matching earrings, $1,150
F. 6 carat t.w. bracelet, $8,195

Bailey's Classic Value: G

G. 5 carat t.w. bracelet, $4,995
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All diamond weights are approximate
See back cover.

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A. Snake chain, $280
B. Pink sapphire heart, $680
C. Diamond heart, $1,500
D. Sapphire heart, $760
E. Ruby heart, $640
F. Emerald heart, $1,980

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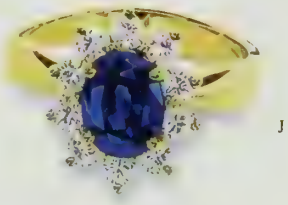
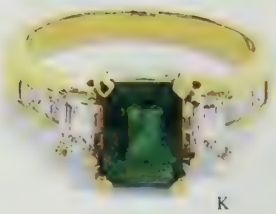




G. Sapphire pendant, $1,595
H. Matching earrings, $1,650
J. Certified matching ring, $2,295
K. Certified emerald ring, $3,595
L. Emerald bracelet, $2,995
M. Sapphire bracelet, $4,395
N. Three-stone ring, $2,395
(All items are available in select stores only, except J.)

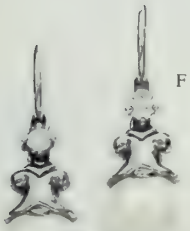
(Items **G**, **H**, **J**, **K** and **N** are in 18K gold.)

All items are in 14K gold unless otherwise noted.

See back cover for gemstone information.

168 Years of Style

MIKIMOTO



A. Black Tahitian pendant, $1,870
B. Matching earrings, $2,700
C. Double graduated strand, $4,180
D. Bow brooch, $1,180
E. Fashion ring, $1,840
F. Drop earrings, $1,650
G. 18" 7.5x7mm strand, $2,600

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All pearls are cultured.

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CHIMENTO

A. Pendant, $925
B. Matching ring, $925
C. Chain, $595
D. Star pendant, $1,050
E. Spiga necklace, $1,375

(All items are in 18K white gold.)

Chimento available in select stores only.

SWAROVSKI
Silver Crystal

F. Bar pendant, $595
G. Matching earrings, $995
H. Teardrop pendant, $425
J. Cross pendant, $595

K. 2000 ornament, $55

All items are in 14K gold unless otherwise noted.

All diamond weights are approximate. See back cover.

A

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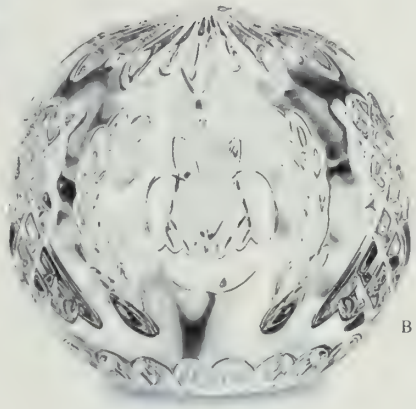

B

The Times Square Hope for Abundance™ Design Collection

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The second in a series of seven, Waterford's *Hope for Abundance Collection* features symbols representing the foundations for life, sustenance and hope: a heart, the earth, the sun and wheat. Created for the new Times Square ball that will bring in 2001, this pattern adorns treasures that will be cherished for years to come. A portion of sales from the collection will be donated to America's Second Harvest, the nation's largest domestic hunger relief organization.

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B. Paperweight, $98

C

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E. 2000 bell ornament, $60

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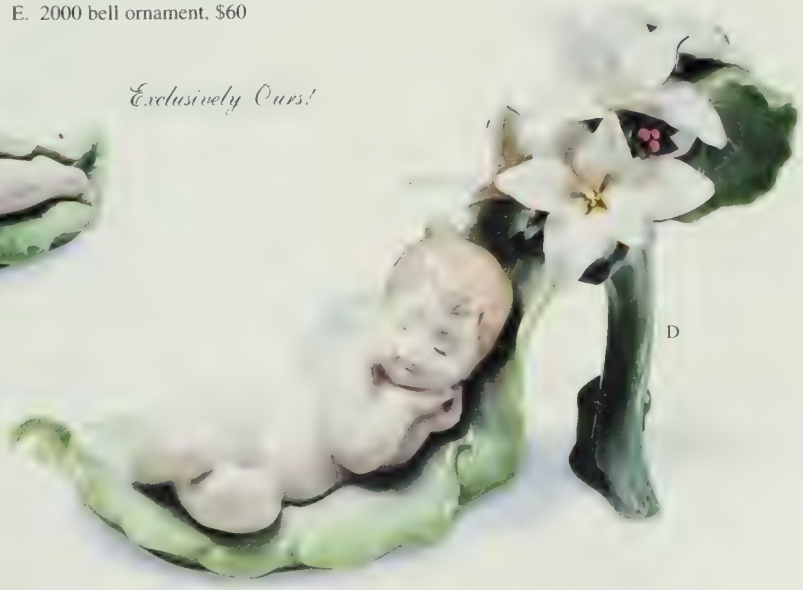

D

E

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CONSTELLATION®

A

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COVER (from right to left):
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Bailey's Classic Value

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3 carat t.w. bracelet in platinum, $4,995

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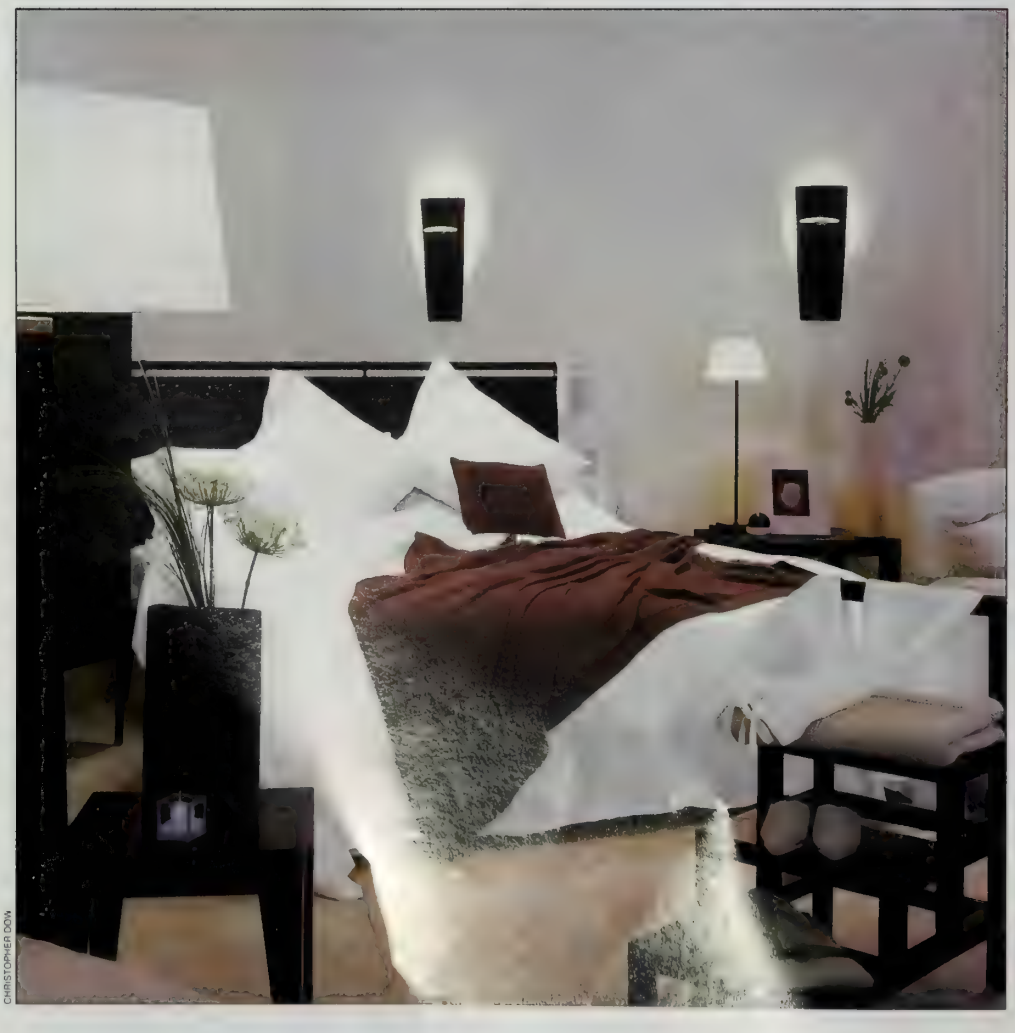
LITTLE CHINA IN CHICAGO

Below, one of many Chinese scholar stones at Pagoda Red

PHOTOGRAPHY: RUSSELL INGRAM

"Pagoda Red has a great selection of Asian pieces that work in any environment," **Alex Jordan** of Bruce Gregga Interiors says of the Chicago antiques shop, which recently added a second floor to its showroom. Jordan (right, with a 19th-century Chinese lacquered table and a reproduction of an antique moon gate) purchased some split-rattan chairs and a group of helmet boxes for an Art Déco–style interior.

In contrast with the minimally decorated first level, the new floor has the feel of an Asian flea market, with baskets, lanterns, small furniture and other accessories throughout. Pagoda Red, 1714 N. Damen Ave., Chicago, IL 60647; 773/235-1188.



CHRISTOPHER DOW

LOS ANGELES LUXURY

To hear shop owner Danielle Schatteman tell it, the decision to carry Redaelli linens was easy. "They're the finest, most luxurious textiles in Italy," she says. Luxury does seem to be the standard at **Decadence Home Décor**, Schatteman's two-year-old Los Angeles space known to **Frank K. Pennino** for its antique and contemporary European furniture. Pieces by Julie Prisca, Modénature, Jacqueline Morabito and fashion designer Ann Demeulemeester, who debuted a line of minimalist tables about three years ago, are displayed with Louis XVI chairs and 19th-century Greek oil jugs. According to Schatteman, Redaelli's new line of bed linens, cashmere and wool throws, tablecloths and placemats works well with a number of items, including Prisca's oak bed and Modénature's oak sconces (left). Decadence Home Décor, 8727 Melrose Ave., Los Angeles, CA 90069; 310/360-7221.

continued on page 54

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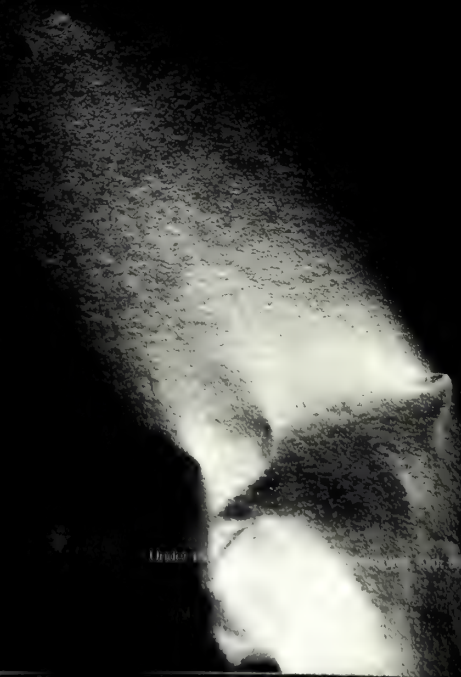

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a ballplayer

a car

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Mercedes-Benz

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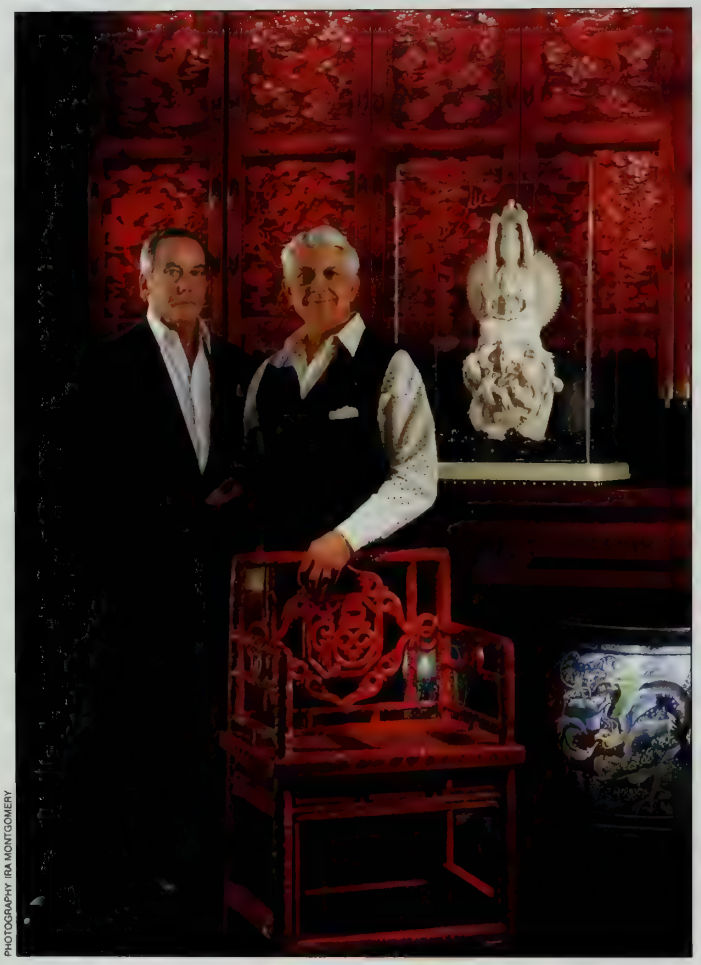


PHOTOGRAPHY: IRA MONTGOMERY

LOYD•PAXTON'S NEW HOME

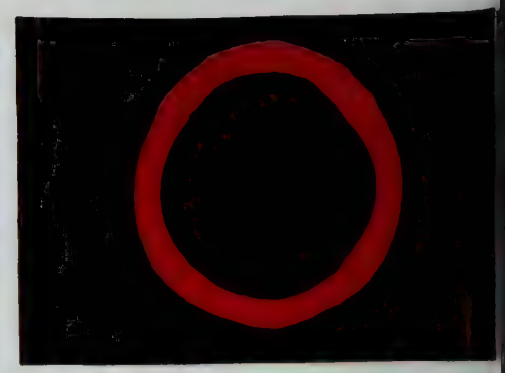
According to **Loyd Taylor** and **Paxton Gremillion**, their new 6,400-square-foot gallery is "100 percent Loyd•Paxton." The designers (left, with Gremillion at right, beside a Chinese cinnabar armchair) are known for their European sensibilities and cross-cultural edge. The showroom, located in Dallas's Commonwealth Center, has a "less public" atmosphere than their previous location.

"It was time for a radical transformation of our environment—one that characterizes our present aesthetic," says Gremillion. The gallery continues to carry Tibetan, Chinese and Indian furniture including an East Indian bed and a pair of cloisonné horses (below). Loyd•Paxton, 3137 Irving Blvd., Dallas, TX 75247; 214/521-1521.

MODERN MASTER

Not surprisingly, **Christopher Farr** began his career as a painter. A 1975 trip to Peru sparked his interest in color-saturated textiles and pre-Columbian art. Nearly 15 years later the British artist started a rug company and commissioned a group of designers to help create a collection of hand-woven Turkish rugs that combine traditional craftsmanship and modern graphic elements.

Pat McGann, whose Los Angeles gallery now serves as Farr's exclusive southern California dealer, carries rugs by Farr and other artists designing for his London-based firm. Among new pieces offered at Pat McGann are a Kate Blee design (above) and *Boardwalk* (left), a Christopher Farr original from his Latitude series. Farr also has a line of rugs featuring the designs of Gunta Stölzl, who oversaw the weaving workshop for the Bauhaus from 1925 to 1931. Pat McGann, 748 N. La Cienega Blvd., Los Angeles, CA 90069; 310/657-8708.



continued on page 5

BEYOND THE STYLE,
THE EMOTION

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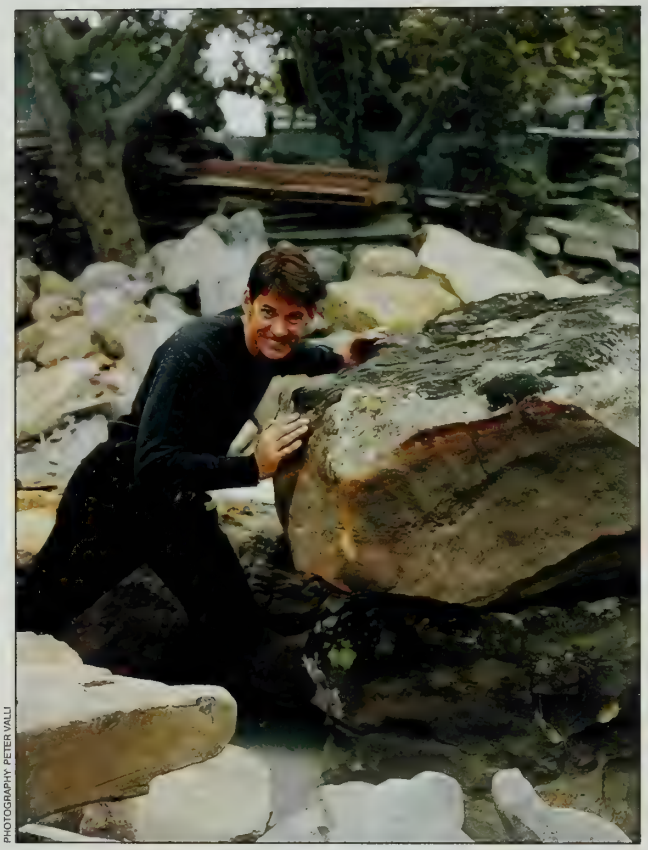

PHOTOGRAPHY: PETER VALLI

MALIBU STONE SPECIALIST

Malibu Stone and Masonry Supply is a great place to shop," says architect **Richard Landry** (left, with flagstones, cobblestones, limestone and granite, among others). "It's a pleasant setting, and everyone goes out of their way to help me find unusual materials." Owner Joe Nolan, who started his business about four years ago, serves everyone from landscape architects to swimming pool contractors.

"I try to stay ahead of my clients in terms of getting new products," Nolan says. "And working with Richard is great because he uses a variety of stones to get a different look for each of his projects." Landry recently had a powder room basin carved out of a large piece of granite. The architect also purchased some blue limestone for the siding of a modern house. "Whether I'm doing a traditional or contemporary structure, Joe always has what I'm looking for," Landry adds. "He has access to almost anything." Malibu Stone and Masonry Supply, 3730 Cross Creek Rd., Malibu, CA 90265; 310/456-9444.

Below, a multihead saw at Malibu Stone and Masonry Supply

NATIVE COLLECTION

I've been fortunate to discover my country's natural fiber products," shop owner Yolanda Perez Johnson (below) says of the fabrics made in her native Philippines. Perez Johnson's Manila space, **SouMak**, a favorite of **Conrad Onglao**'s, has textiles made of abaca, raffia, buntal, ramie, silk, linen and sisal. The shop also carries traditional wood, rattan and wicker furniture. SouMak, 101 Bormaheco Condominium, 1046 Metropolitan Ave., Makati City, Philippines; 63-2-896-4266.

PHOTOGRAPHY: COURTESY SOUMAK

Above, an antique Philippine altar table at SouMak

continued on page 66

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VINCENT THIBERT

IN WITH THE OLD

"It's rare to find a shop with a good inventory of Haute Epoque furniture," says **Lise Wechsler**. "Few items that date back so far are in good condition, but **Bresset**'s pieces are very well preserved." Brothers Stephan and Gilles Bresset run one of two Paris locations and specialize in medieval, Renaissance and 17th-century sculpture, objets d'art and furniture. The business has been owned by the same family since it began in 1927. Wechsler (left, with a 15th-century Venetian jewelry box, a 17th-century walnut refectory table and a ca. 1664 Flemish still life) admires the shop's "flawless reputation and wonderful display." Bresset, 5 quai Voltaire, 75007 Paris; 33-1-42-60-78-13.

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MAKING LIGHT OF HISTORY

"Our lamps are adaptations of interesting shapes we've found or our own creations," shop co-owner Tom Luciano says of the lighting he designs with his wife and partner, Dina Palin. "In either case, we like them to have a strong, straightforward presence."

The collection is indeed a testament to the modern and industrial designs that the couple's Manhattan location, **Historical Materialism**, has been carrying for six years. The Spider lamp in ash, for example, shares space with a group of early-20th-century American desk chairs and brass ceiling fixtures (left). Luciano and Palin's shop, whose clientele includes **Thierry W. Despont**, also carries 19th-century furniture and some German pieces, such as a ca. 1910 Arts and Crafts porcelain lamp with a mica-and-braided-leather shade (below). Historical Materialism, 125 Crosby St., New York, NY 10012; 212/431-3424.

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EUROPEAN TREASURES

PHOTOGRAPHY KIM SARGENT

Former European decorative-arts consultant Sara W. Parker decided to shift careers when one of her clients, Carl De Santis—now her partner—urged her to start an antiques shop in Palm Beach. **Rinceaux**, which opened a little over a year ago, is known to **Marc Thee** for its museum-caliber porcelain, rock crystal, silver, jewelry and art.

"Our pieces are historically significant," says Parker (left, with a ca. 1879 Minton charger that was a gift from Queen Victoria to Wilhelm I and one of a pair of platinum vases made for the Paris Exposition Universelle of 1878). Rinceaux, 335 S. County Rd., Palm Beach, FL 33480; 561/655-6975.

A Minton vase, above right, and a ca. 1761 Sèvres coffepot, right, at Rinceaux

WEST COAST ECLECTIC

"We're driven by visual environments," says production designer Naomi Slodki, who opened a new Los Angeles shop with her partner, Charles Panzarella. **Seem**, which specializes in custom-designed Art Déco–inspired furniture, contemporary art, imported rugs and eastern European hand-blown glass, draws designers, among them **Elisabeth Eatman** of Gensler and Associates.

"We wanted to create a showroom with an eclectic blend of furniture and original artwork in an innovative setting," Panzarella says. Original designs by Slodki and Panzarella include the wool-upholstered Charles chair in mahogany and the Cube leather ottoman (right). Seem, 306 N. Flores St., Los Angeles, CA 90048; 323/653-5663.

CHAS. WHITE

continued on page 66

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MIXING UP NEW YORK

All his furniture is in good shape," **Mario Buatta** says of antiques dealer **Todd Alexander Romano**. "It's a cozy shop, but it's not old and dusty." Romano opened his New York store after spending years working for interior designers.

"It gives me a bit of an advantage," Romano says. "The inspiration for the shop comes from knowing what decorators are looking for. And the pieces are shown in context, so it helps the customer visualize. It's like walking into a drawing room." Romano carries everything from 18th- and 19th-century French furniture to 1970s Lucite items, including a 19th-century crystal chandelier, a pair of 18th-century fauteuils and 1970s chrome-and-smoked-glass end tables (left). "It's about good design," he says, "and not about the period. I love anything that works." Todd Alexander Romano, 157 E. 71st St., New York, NY 10021; 212/879-7722.

CUSTOM COVERLETS IN SEATTLE

Douglas Stibbs and his wife and partner, Angeline Stibbs, are in the business of bringing haute couture into the home. "We do all of our own design and fabrication work to create high-quality, one-of-a-kind pieces," says Douglas Stibbs. The couple's workshop, **12th Night**, began as a business making appliquéd decorative pillows (To the Trade, June 1997) and has since grown to include upholstery fabrics, draperies, wallcoverings, valances and coverlets.

Craig Wright, who recently commissioned embroidered panels for a leather sofa he designed for Paula and James Coburn, is drawn to the Stibbses' specialty pieces. "I'm always looking for new resources to keep my projects fresh and less recognizable," Wright says. "And the work 12th Night does is so custom. It's classic and European, but it's not at all what you'd expect."

"We draw our influences from 16th- and 17th-century Moorish and Byzantine looks," says Douglas Stibbs. A coverlet in the Grand Regency collection features over 125 individual pieces of hand-printed silk and vintage metal braid. 12th Night, 7415 Greenwood Ave. N., Seattle, WA 98103; 206/706-7077.

Left, 12th Night's Grand Regency line of coverlets and pillows

continued on page 70

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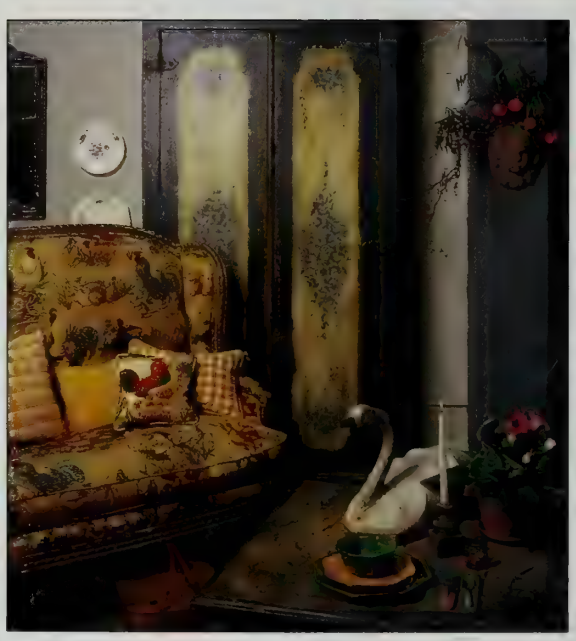
A LITTLE BIT COUNTRY

Seattle can be a very provincial city, yet it has few resources for good country furniture," says shop owner Kelly McCombs Newton, whose new 2,300-square-foot space, **Les Piafs**, features a mix of antique and contemporary country French and Italian pieces, including Roberta Schilling's line of tables, armoires and accessories. The shop also carries a selection of antique fabrics, pillows and lampshades.

PHOTOGRAPHY COURTESY LES PIAFS

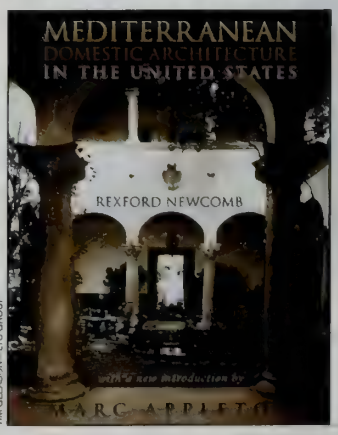


At Les Piafs, above, a Louis XVI-style settee and a Roberta Schilling painted cupboard, left

"I love working with old hues and finishes," McCombs Newton says. "It makes for a comfortable, welcoming look that's also very upscale." A Louis XVI–style settee reupholstered in Pierre Frey fabric, a Roberta Schilling painted cupboard and a ca. 1910 canvas-and-wood swan decoy are favorite items for such local designers as **Cynthia Johnson** and **Robert Arnesen**. Les Piafs, 2118 Second Ave., Seattle, WA 98121; 206/956-8366.

DESIGNED FOR READING

Acanthus Press, which now specializes in reprinting classic architecture and design books, recently rereleased Rexford Newcomb's ***Mediterranean Domestic Architecture in the United States*** ($65) as part of its Landmarks in Design series. The book, which was originally published in 1928 and has been out of print for around 70 years, features a new introduction by **Marc Appleton** [illegible] estates and residences with designs by [illegible] Neff, George Washington Smith, [illegible] Sims Wyeth, Myron Hunt and [illegible] Van Pelt. Each building is illus[illegible] plans and photographs. □



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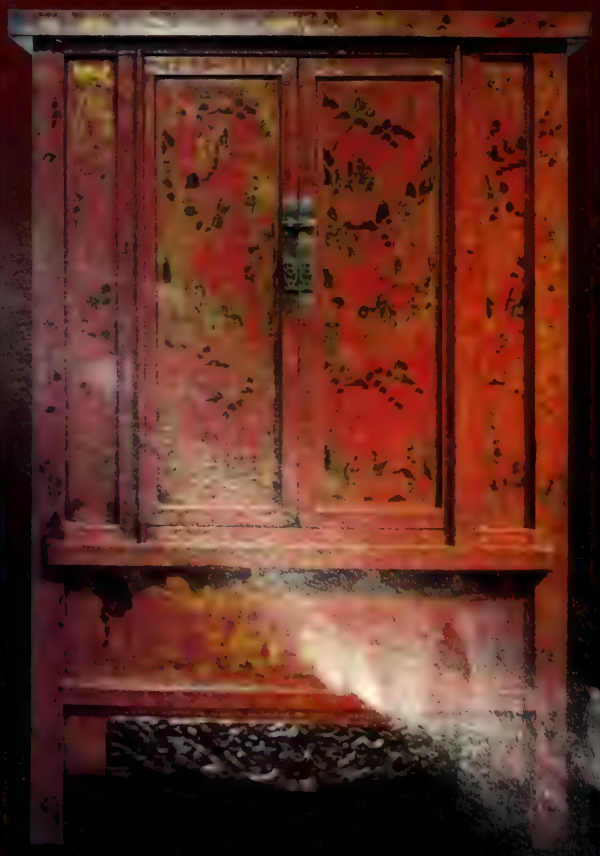

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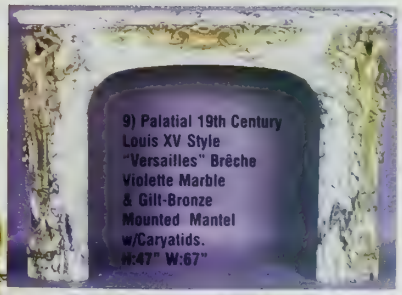
6) Palatial Louis XV Style Gilt-Bronze Mounted & Marquetry ERARD Grand Piano by François Linke. L:92"

7) "The Triumph of Bacchus", Oil on Canvas. Signed (l/r) Julius Kronberg, Roma. Canvas H:79 5/8" W:51 1/2" Frame H:98" W:71 1/4"

3) 19th Century Louis XVI Style Finely Chased Gilt-Bronze Mounted Mahogany Center Table with Marble Top, After J.H.Riesener. H:31 1/2" W:45" D:25 1/4"

8) Hans Zatzka (Austrian, 1859-1945). "Charming the Animals", Oil on Canvas W:19 3/4" H:32 1/4" in an ornate Gildwood Frame W:45 1/2" H:33"

4) An extraordinary 19th Century Louis XV Style Gilt-Bronze Mounted and Marquetry Commode by Guillaume Grohé, circa:1870. H:48" W:61 3/4" D:23 1/4"



9) Palatial 19th Century Louis XV Style "Versailles" Brêche Violette Marble & Gilt-Bronze Mounted Mantel w/Caryatids. H:47" W:67"

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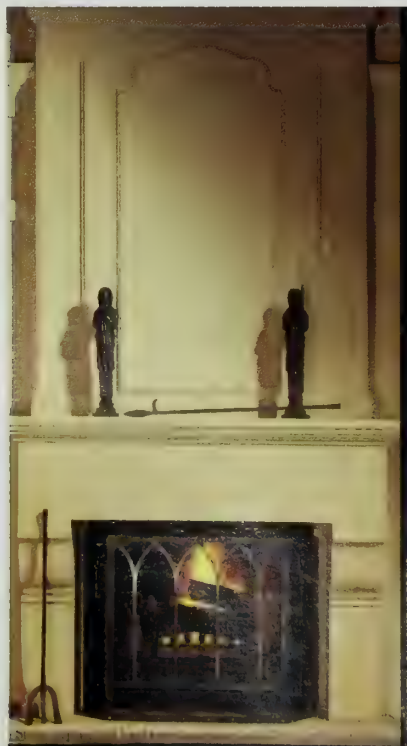

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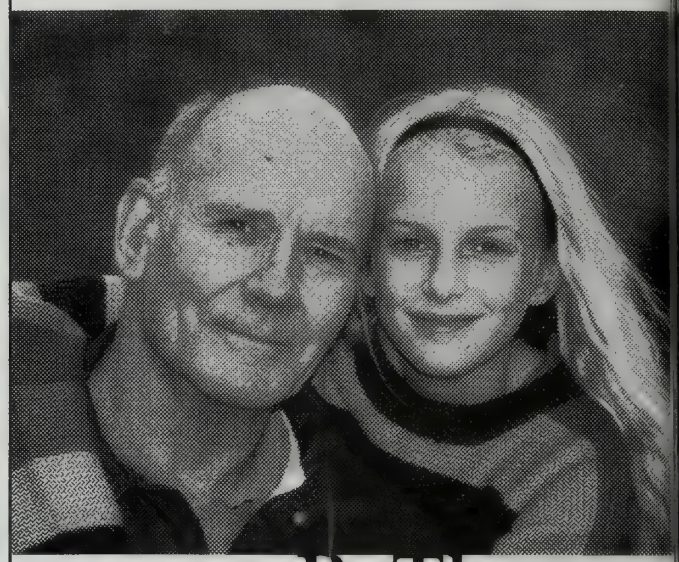

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JOYCE CAROL OATES
ENCHANTED PLACES

ENCHANTED PLACES! WE ALL HAVE them, or maybe they have us, in their mesmerizing grip. As deeply imprinted upon our memories as our own identities. And some of these enchanted places predate our identities.

Our earliest memories are likely to be of our earliest space: the first room of childhood. How vast it must have seemed when we were infants gazing up at a ceiling as immeasurably distant as the sky; being lifted by godlike creatures, possessed of powers beyond our comprehension. We carry the imprint of this memory through our lifetimes, and in times of stress, it's said, we are likely to dream of it recurringly. The adult self and the child self eerily converge, as if time had no palpable existence but was a construct of the imagination. The poetry of architecture is the giving of myriad forms to the elemental fact of space, which precedes our comprehension of it and of our place within it. Homo sapiens isn't the only species to create complex habitations, of course, but we are the only species capable of an infinite variety of habitations. The forms to which we bend private space reflect our species' ingenuity, as well as our individualism.

My most emotional recurring dream is of my first childhood room, under the eave of my family's farmhouse in Millersport, New York, in the early 1940s. This room, which I can "see" as vividly as I see the airy, glass-walled room in which I'm writing this essay so many decades later, was a small rectangular room with a high window: a window my father, Frederic Oates, had built where there'd been a solid wall. My bed took up nearly half the room. On the floor was dark blue linoleum tile in some pattern that suggested the swirl of water, and of night. The walls of the room were painted a pale blue. In the right-hand corner of the room, near the bed, were six glass shelves cleverly fitted into the walls to hold tiny, fragile glass animals: my "glass menagerie." (It must have been my grandmother, my father's mother, who started me collecting glass creatures as a little girl. My favorites were cats, horses and elephants. These intricate objects, and not dolls, were the early figures that populated my imagination; I never learned to play with dolls, and seem never to have developed a "maternal" nature.) A maplewood chest of drawers, a child-size rolltop desk and a small rocking chair were my furniture.

Upstate New York, north of Buffalo and south of Lake Ontario, is a region of violent summer thunderstorms, and my memories of this "safe" space are also bound up, paradoxically, with lightning flashes and deafening thunder waking me in the night, and with gale-force winds rattling my windowpanes. Our power was often out during such storms, and my parents lit kerosene lamps: The smell of kerosene, and of the burning wick, returns to me in dreams, signaling the return of the past.

In the family living room, the predominant piece of furniture was a stately old upright piano. Here was a true enchantment, like an altar! I was drawn to worship at the piano as a very small child. My father had bought this battered but still handsome Steinway secondhand from one of his music teachers in Lockport. As a boy, he'd played violin from the age of ten to sixteen, and as an adult he played piano often, at least once a day. He had a natural, inventive talent, a facility for sight-reading and rapid memorization; he could as easily improvise as play familiar pieces, an ability unfathomable to me.

My father would impart to me an intense love of music, and an emotional dependency upon music. Every day of my life, hour upon hour, whether I'm alone or with others, my head is filled with music—classical, popular, folk—a bizarre Muzak that never ceases even when I sleep. (Not that I hear this phantom music, exactly; I seem to think of it. Often, my fingers are playing it on an imaginary keyboard. Frequently I've been tempted, speaking before an audience, to suddenly ask: Does anyone share this peculiar habit with me?)

I never had Frederic Oates's natural talent for music, but I began taking piano lessons at the age of ten, and I too would quit at sixteen, having reached

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THEO WESTENBERGER

Joyce Carol Oates, a professor at Princeton University, is the author of many novels, including *Broke Heart Blues*, *Black Water* and *them*, which won a National Book Award. Her most recent book, *Blonde*, was published last spring.

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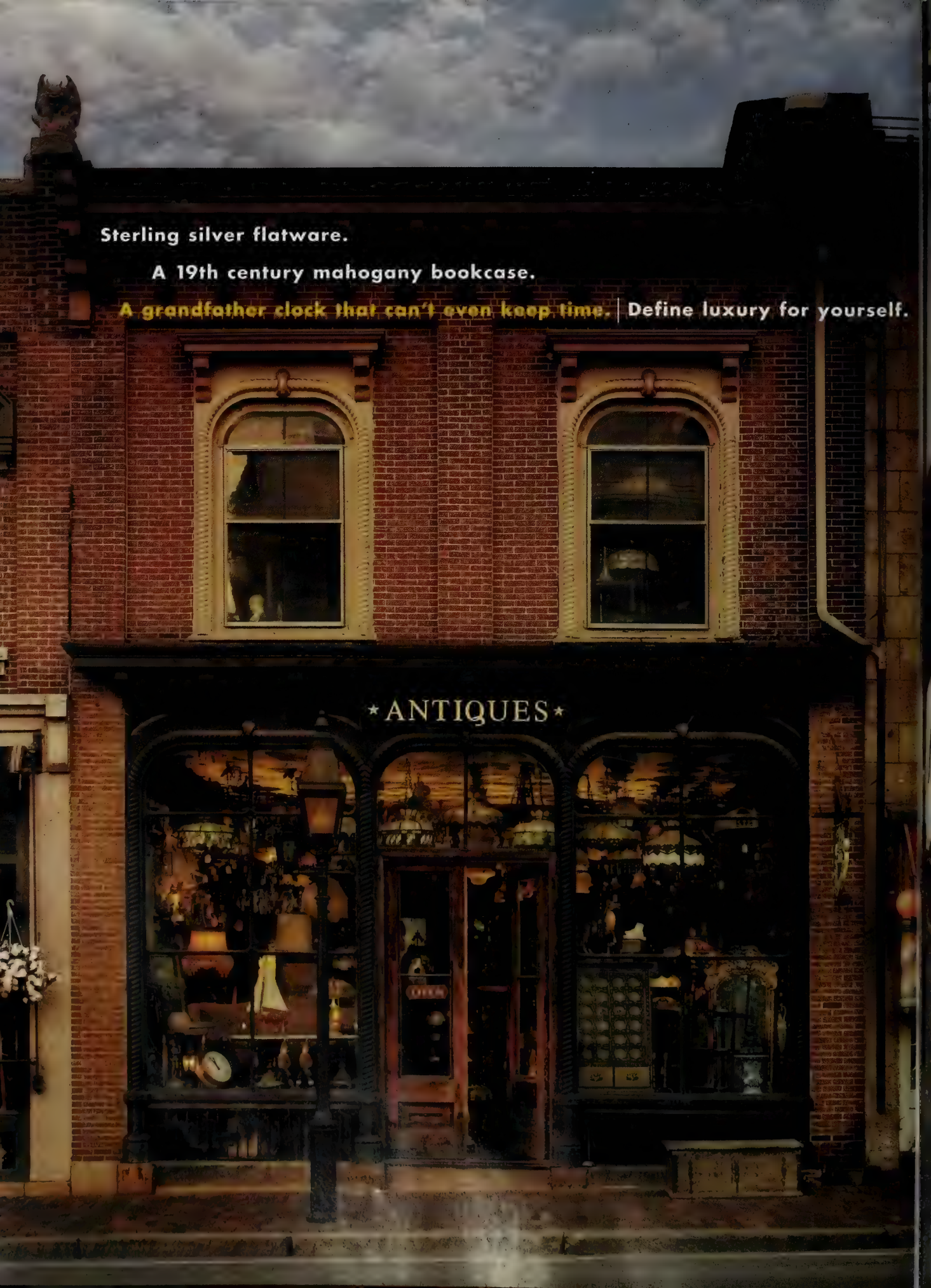
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the inevitable glass ceiling: Months of arduous practice yielded the ability to play, with schoolgirl emotion and imprecision, certain works of Mozart, Chopin and Beethoven (astonishing to me now, I'd actually memorized both the Sonata no. 14 in C-sharp Minor, erroneously known as the *Moonlight*, and the Sonata no. 8 in C Minor, the *Pathétique*), but the effort was Sisyphean.

Yet the piano as a numinous object, an image of beauty, mystery and desire, is strongly imprinted upon my consciousness: the rich, evocative smell of a piano, the contemplation of its design, the arrangement of white and black keys, the touch of those keys, the gentle depression of a chord, the furtive strum of its interior strings... (I love the curiously ghostly piano music of Henry Cowell, explorer of piano interiors in such works as "The Banshee" [1925] and "Sinister Resonance" [1930].) In later years my father would acquire a secondhand grand piano, and even a small organ sold off from a local church. As soon as I lived in a house of my own as a young married woman, I bought an upright piano. In time, when we moved to our glass house in Princeton, I would acquire a gleaming white Kawai grand piano, which seems to me the most beautiful object in our household. The piano is an altar: the piano at which often I gaze in wordless reverie, from a distance; the piano that's both a work of art and the most practical of instruments, at which you can sit and play, or try to play, some of the most profound works of the human imagination. It's the untalented among us who can truly appreciate genius.

My grandparents' wood-frame farmhouse in Millersport had been built in 1888, with a solid stone foundation, a low-ceilinged, dank dirt cellar, a cavernous cistern of the sort to provoke childish nightmares, and, of course, minimal insulation. It was a typical upstate New York farmhouse of its era. Over the decades my father virtually rebuilt it. Like many men of his generation, forced out of school and into the labor market young by the Great Depression, Frederic Oates had to be carpenter, roofer, bricklayer, painter, plumber. (He would supplement his income as a tool-and-die designer by professional sign painting. By the time I was in high school, I could recognize Fred Oates's distinctive signs scattered throughout Niagara County.) In time the white, wood-shingled farmhouse was covered in a gritty-looking gray asphalt siding; the decaying barn was converted into a garage. My grandparents died, and my father, earning his income elsewhere, made no effort to continue the farmwork.

My childhood memories, however, are steeped in this farm, and in surrounding fields and woods, a bastion of green in which I could lose myself for hours. As anyone who has grown up in the country knows, it's a phenomenon of a vast liquidy silence permeated by myriad sounds (birds, insects, wind) and characterized by myriad particularities. Though we speak of a "field," a "woods," in fact each field and each woods is distinct. Exploring a pebble-strewn creek, crossing the rusted girders of what had been a bridge, entering a decayed, abandoned house with a quickened heartbeat: These are rural adventures of childhood. Urban childhoods have their own romance, but it's the romance of other people; the romance of a country childhood is otherness, and an acquired predilection for aloneness. (It's in the presence of other people that I'm vulnerable to being lonely. Aloneness and loneliness have very little in common.)

> The houses we love are relatively few in a lifetime, like the people we love; our emotional resources are limited.

In 1978 I joined the distinguished humanities faculty at Princeton University, and my husband and I bought our house—in a single, vertiginous hour—about three miles beyond the village, in a semirural, wooded area of Hopewell Township. The houses we love are relatively few in a lifetime, like the people we love; our emotional resources are limited. In each major phase of my life there was a predominant house that I admired, and idealized, from a distance; only in August 1978, house hunting in the Princeton area, did I fall in love with a house at first sight and have the opportunity to buy it—almost immediately.

It isn't invariably true that wishes fulfilled are apt to be disillusioning. The "enchanted place" in which we live has never ceased to exert its spell on me, every day for over twenty years. (If there's a disadvantage to living in an enchanted place, it's that you are very reluctant to leave. And when you must leave, especially on obligatory trips, you feel a terrible melancholy and a longing to return as quickly as possible.)

Our house, built in 1962, is single-story, primarily glass. The main body of the house consists of eight "modules" with cathedral ceilings, each measuring twelve by sixteen feet; these surround an open atrium, or courtyard, paved in idiosyncratically matched flagstones. The several entrances to the house, like the atrium, are hidden from the driveway, and the house itself is hidden from the road behind a dense stand of trees and a six-foot redwood fence. By local standards our house isn't large—we had not wanted a large house, in fact—but it has the feel of spaciousness, and it opens out expansively at the rear onto acres of township-owned land, a brook, a pond (which my husband, with varying degrees of good and ill luck, has stocked with frogs, snails, multicolored carp) and woods.

Except for the more private rooms, the walls of most of our rooms are floor-to-ceiling glass, and each room has a sliding-glass door to the outside. We've become accustomed to living, in a sense, outside; our former, more conventional houses would seem disorienting to us now. (As a girl, I'd admired English Tudor architecture and fantasized about one day living in such a handsome, Old World dwelling; now, I can't imagine how people live with so few windows, so little natural daylight, or why. Surely the great discovery of twentieth-century house design was the discovery of natural light?)

There's something very comforting

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about being surrounded by green. About watching rain like a waterfall against the domed glass of a skylight, and hearing rain drumming by night. I am not an ascetic who works facing a wall but rather a romantic individual who takes comfort and nourishment from gazing for long minutes out a window, losing herself in the contemplation of trees, sky, birds, the continuous play of light and shadow on the grass. In houses constructed primarily of glass, the eye is always drawn outward, away from the interior (and away from the self); there is a fascinating panorama out there, and in here is less demanding. Deer pass close by our windows, and in season speckled fawns on long shaky legs, with enormous eyes gazing toward our windows. There's a constant drama of birds and squirrels. I seem to have stepped into a dream of my lost childhood, yet one from which the anxieties and the sheer hard work of the farm have melted away. (People think it strange, even perverse, that I continue to write in longhand, and then with an electric typewriter. But I had a word processor for two intense years and became somewhat addicted to it, hypnotized by its glassy screen into working twelve hours a day, and I so missed daydreaming out my window, I gave it up forever. Computers are certainly ideal for most people, but not for me. Life is too short and contains too much natural beauty, I thought, for me to be mesmerized by shimmering words on a glass screen.)

What of the old, lost life of the farm have I retained, or replicated in this new life? I realize that, consciously or unconsciously, I have surrounded myself with images of the countryside. My husband and I collect American art, and on the walls of our larger rooms are two oil paintings and two pastel drawings of landscapes by Wolf Kahn; a delicately executed watercolor barn by Charles Burchfield; an Impressionistic watercolor of rocks, sky and water by John Marin; a small gem of a watercolor titled *Summer Squall* by Matthew Daub; a boldly enlarged photograph by the Surrealist photographer Gregory Crewdson. There are watercolors and drawings of landscapes sent to me by lesser-known artists who have read my fiction and feel a kinship with it, or with me. On the white walls of my study I've taped reproductions of dramatic landscapes (Albert Bierstadt, Caspar David Friedrich, Martin Johnson Heade, Winslow Homer, among others). There are nineteenth-century clocks throughout the house, their pendulums solemnly ticking with no relationship to real time. I no longer collect glass animals but somehow I've acquired, as gifts, quite a few stylish cats. And my father's violin, an exquisite work of art, is hanging on a wall at my back.

> We have become Americans of the sort who continuously improve—reimagine—their property.

Our house was designed by Phillip Sheridan Collins of Princeton, whom my husband and I never met; since then other architects have been involved in its expansion. Two years ago my study was extended, a second skylight added and more large windows installed. Before that, we added a solarium at the rear of the house, overlooking the pond. Even as I compose this, cement is being laid for the foundation of the extension of our guest wing, itself converted from a garage. We seem to have become Americans of the sort who continuously improve—reimagine—their property, as if pursuing an elusive dream.

The old farmhouse in Millersport, New York, has long since been razed. My father, who'd been a young, handsome, vigorous man for so long, died last May at the age of eighty-six. The first "enchanted place" of my life, my child's bedroom, exists now only in memory, and comes alive only in dreams. There is no other entry, and there is no way back. □

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A DESIGNER'S PASSION FOR PROVENCE

ANTIQUING WITH SERGE ROBIN IN THE SOUTH OF FRANCE

Text by Michael Peppiatt/Photography by Jim McHugh

RENOWNED FRENCH INterior designer Serge Robin knows most of the choice spots on the planet. But when it comes to the place he himself prefers, he has no hesitation. "For me it's Provence," he says. "It finally came home to me at the beginning of the year. It was a gray January in Paris, and here I was in Saint-Rémy-de-Provence having lunch outside in the sunshine with a group of really interesting, amusing people, all of them with houses nearby. And we were surrounded by all this marvelous Provençal food and wine. And suddenly I thought: That's it, there's nowhere like it. You've got the climate, you've got the people, you've got the food. Provence simply has to be the best place on earth."

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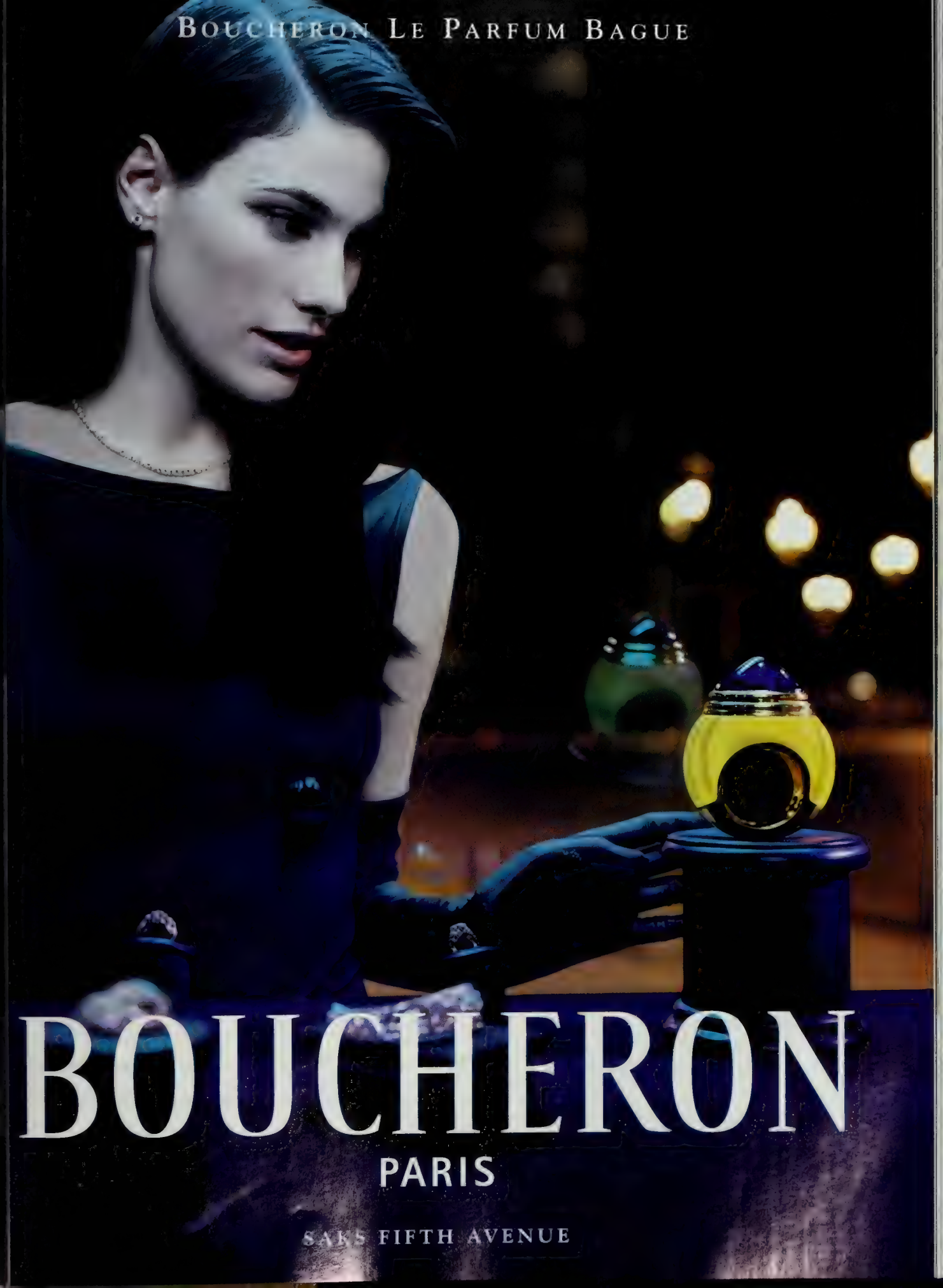
ABOVE: "From food to antiques, Provence has the best," says Serge Robin. BELOW LEFT: He looks at old pots and jars at Lasserie Antiquités in l'Isle-sur-la-Sorgue. BELOW: The armchairs date to 1940.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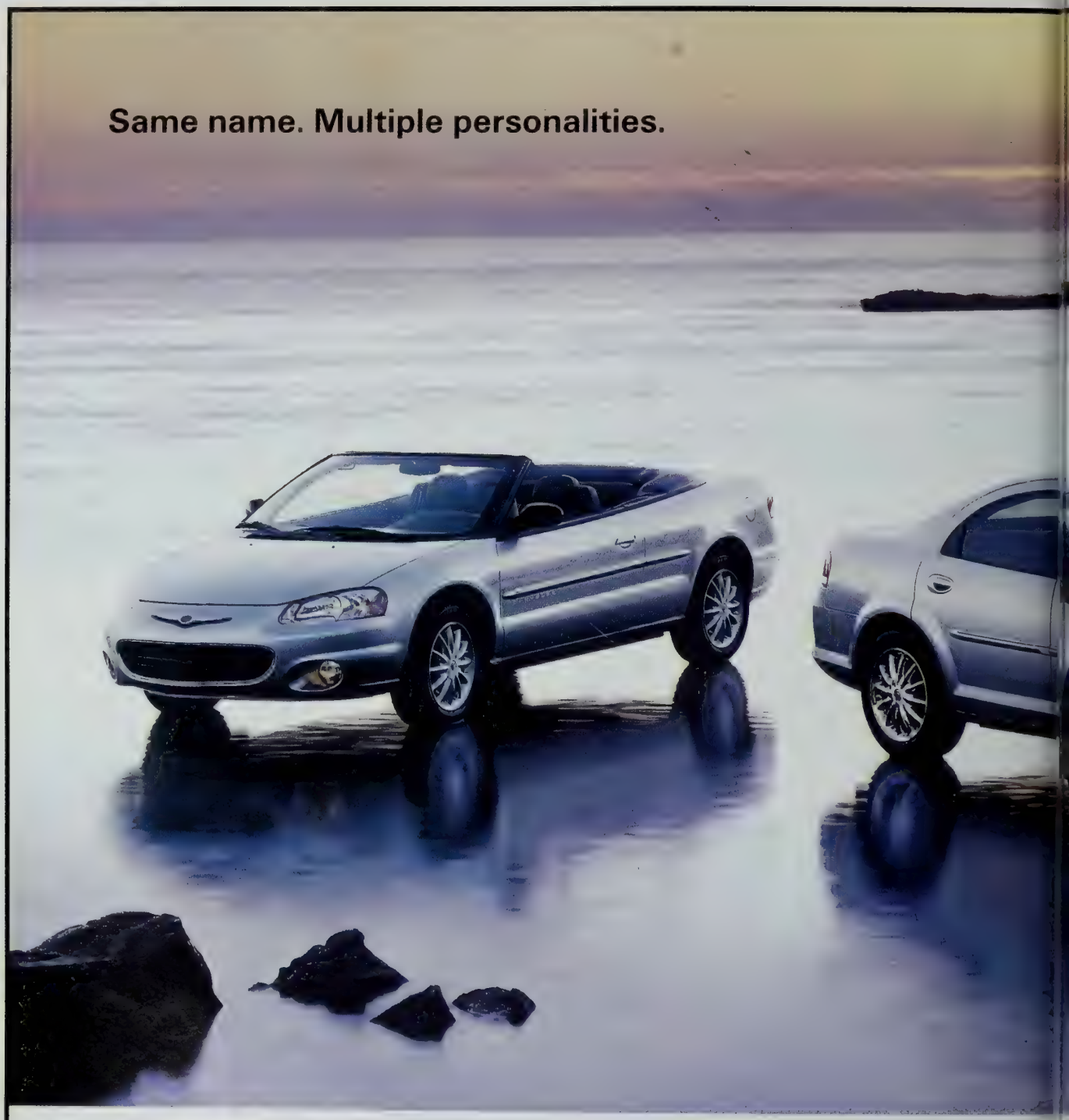

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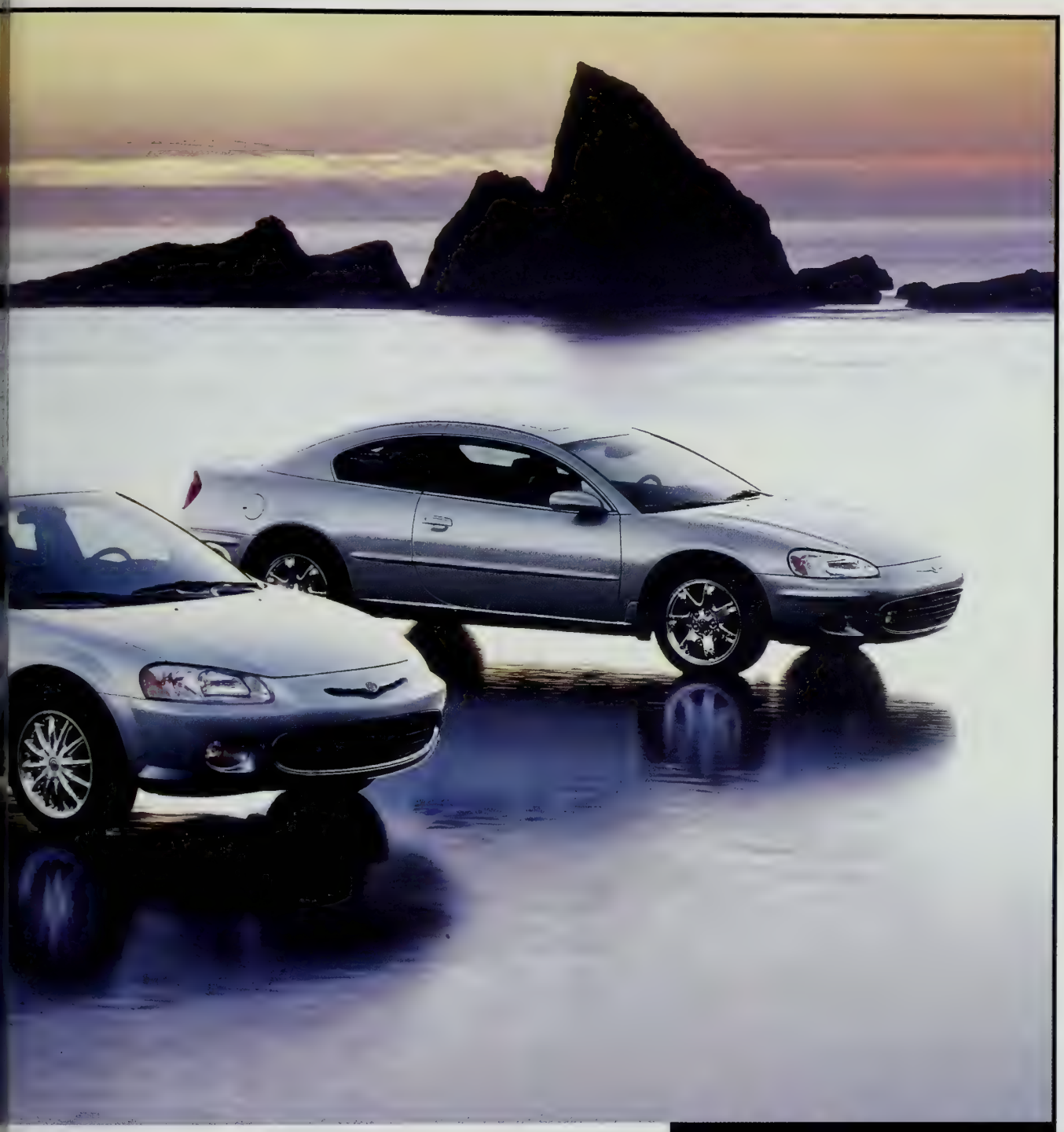

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A DESIGNER'S PASSION FOR PROVENCE

LEFT: Jean-François Ferrer points out the details on a door at his L'atelier 13 in Saint-Rémy-de-Provence.

ABOVE: Fragments of a Gothic fireplace and a 13th-century well-head, left, will be transformed into a fountain.

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Although Robin has long been established in Paris, with elegant offices near the Trocadéro, his thoughts turn regularly to his beloved Provence, and he never misses the opportunity to snatch a few days in the south. As Robin points out, Provence is not just rich in sunshine and little-known vintages. It has outstanding Roman remains, including temples and arenas that conjure up a civilization that flourished over two thousand years ago. It also has some of the finest examples of Romanesque abbeys and classical buildings in France, to say nothing of the beautiful old Provençal farmhouses that clever Parisians and sophisticated foreigners have snapped up and restored. And as if that were not enough, it has an extraordinary profusion of artists, antiques dealers and highly skilled craftspeople.

LEFT: An open-air market tempts passersby with baskets and bowls of Provençal spices and custom-blended herbs.

"There are so many wonderful antiques shops," continues Robin, "that it's really hard to know where to begin—and even harder to know where to stop! I've always got an eye out for all kinds of different things, and over the years I've come to know a really wide range of dealers.

"When I'm down here, I always make a beeline for a lovely little town called l'Isle-sur-la-Sorgue, just to the northeast of Saint-Rémy, where there must be more antiques shops than cafés. Alain and Laurence Lemoine, at Lasserie Antiquités, can be counted on to have some fine pieces of furniture, which they find in Provence and often sell to American dealers. At any one time they might have a particularly nice array of armchairs and mirrors, and there are always sur-

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A DESIGNER'S PASSION FOR PROVENCE

RIGHT: The ruins of an 18th-century church crown a hillside near Saint-Rémy; it was destroyed during the French Revolution.

continued from page 96

prises, such as an unusual picture or an architectural element that you can incorporate into an existing design. Then there are the things that merely catch your fancy—like a pair of handsome old riding boots, which stir up memories of brisk morning rides through the Provençal countryside."

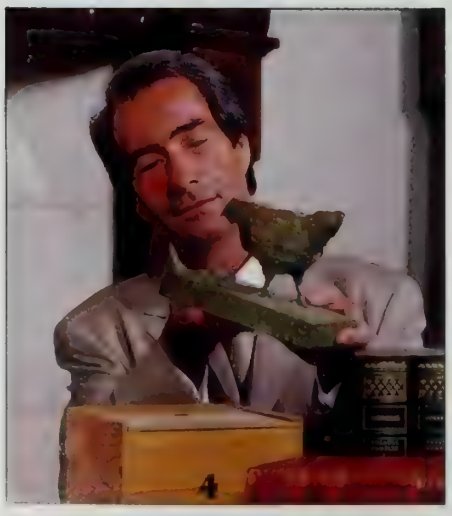
Just outside Arles, the picturesque little town of Fontvieille is home to Maison de la Tour, a sixteenth-century mill once used as an olive press, where Patrick Pascal specializes in the kind of unrestored furniture that can still turn up in the attics and upstairs rooms of big old French houses. When Robin dropped in to have a look around, Pascal was especially proud of an attractive Spanish *bargueño*, a writing-cum-storage desk, that he had found.

"You can always expect the unexpected," says Robin. "I admire the variety you find there. My eye was caught not only by the Spanish piece but also by the marble statues, which would grace any entrance or corridor, and the pretty screen made out of nineteenth-century wallpaper with a flower-and-bird pattern. And then, since I'm particularly keen on all things Provençal, I had more than a passing interest in the outstanding Anduze vases he has. I'm not surprised that Pascal shows them off in his own garden, where they blend beautifully with the typically Provençal setting—the old well, with its giant hydrangea, and the local cypress trees."

Saint-Rémy-de-Provence is exceptionally rich in Roman ruins, so it seems quite

continued on page 102

"I think dreaming is an important part of creating any interior."



ABOVE LEFT: Artist Jan van Naeltwijck's house and gallery in Saint-Rémy. ABOVE: He and Robin hold one of his still lifes. LEFT: "Birds and animals figure in his work," notes Robin, who admires a bronze.

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A DESIGNER'S PASSION FOR PROVENCE

LEFT: "Robert Del Giudice's Maussane-les-Alpilles shop, Lis Amelié, carries wonderful regional pottery."

ABOVE: The large terra-cotta jars, which are 50 to 70 years old, were traditionally used to store food.

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Saint-Rémy-de-Provence
33-6-62-47-34-14
Paintings and sculpture

LIS AMELIE
Pont de Monblan
Maussane-les-Alpilles
33-4-90-54-37-55
Pottery

MAISON DE LA TOUR
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33-4-90-54-70-32
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continued from page 100

natural to discover one shop, L'atelier 13, specializing in old stones of every description. Run by Jean-François Ferrer, the atelier has some impressive antique chimney-pieces and fountains as well as tiles to suit the floors of every kind of country house. "This is a wonderful place to come and dream," says Robin. "You find a great stone chimney breast and you begin to create a room around it, or some architectural elements, such as a splendid arch, that make you think of what it must have been like to walk through an entire Roman city. I think dreaming is an important part of creating any interior.

"Another place where I love to go and dream in Saint-Rémy is the seventeenth-century

continued on page 104

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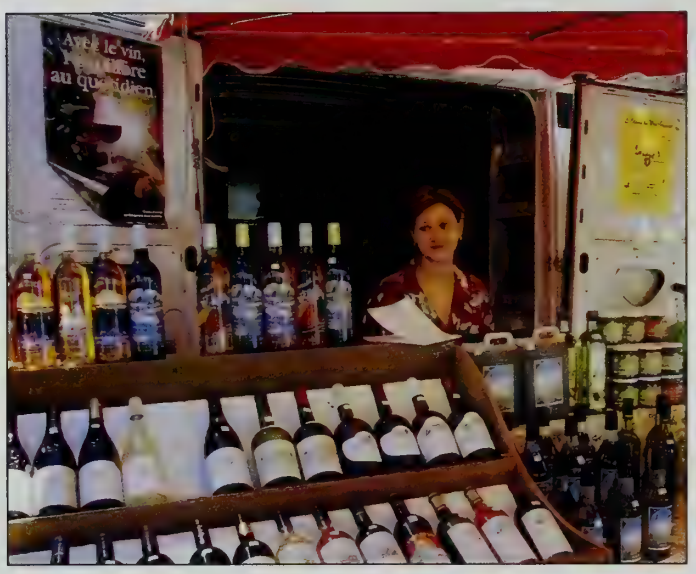

LEFT: A selection of wines, including Provence's famous whites and rosés, is offered at a local market.

Provence has an extraordinary profusion of artists, antiques dealers and highly skilled craftspeople.

continued from page 102

house where Dutch artist Jan van Naeltwijck lives," says Robin. "Jan not only speaks half a dozen languages fluently, he's actually learned how to imitate some fifty different songbirds. Birds and animals of all kinds take pride of place in his paintings. I find his work very evocative, and I like the idea that if you're living in Provence, you collect pictures by artists who are working in the same privileged part of the world."

A short drive away, in Entraigues-sur-Sorgue, master blacksmith Jean-Claude Prunaretty stands at his forge ready to turn the most complex designs into ironwork. Helped by highly trained assistants, he is able to fashion anything, from tongs to an elaborate balustrade, a weathervane or a many-branched candelabrum, and he and his clients have the satisfaction of knowing that whatever comes out of his workshop will last for generations.

"Thank heaven there are still places like these where the quality of workmanship counts above everything," says Robin. "The most everyday

continued on page 110

ABOVE: Antiques found at Maison de la Tour include an 18th-century statue. RIGHT: The shop is located in a Fontvieille farmhouse. FAR RIGHT: Patrick Pascal and Robin examine a carved frame.

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IS THIS:

A) LITTLE RED RIDING HOOD VISITING HER GRANDMA IN QUEENS

B) THE LATEST FROM SALVATORE FERRAGAMO

C) A MAN WITH A LATE-NIGHT HANKERING FOR SQUASH

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answer is B: Wolf's jacket and shoes by Salvatore Ferragamo.
ing Hood's dress, Donna Karan. Basket of vegetables by Melissa's.
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IS THIS:

A) BEHIND THE SCENES AT ONE OF THOSE SURVIVAL SHOWS

B) THE LATEST FROM CHRISTIAN DIOR

C) SHIPWRECKED MAN TRYING TO TRADE BANANAS FOR SEX

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A DESIGNER'S PASSION FOR PROVENCE

of Provence," explains Serge Robin. "These pots are in a way absolutely basic, because for centuries they've been used for storing food and water, wine and olive oil. But they're so varied, with such different forms and decoration and even personalities, as it were, that you feel the extraordinary inventiveness that has come out of this ancient land. And these objects can travel very easily. If you take back one of the green-enameled vases of Provence to any garden in the world, a little bit of this remarkable civilization will remain with you forever." □

LEFT: Iron artisan Jean-Claude Prunaretty shows Robin some of the pieces, such as candelabra, he creates at his foundry in Entraigues. BELOW: He and associate Pascal Peyrat at work.

continued from page 104

object, like a key or a door handle, becomes a work of art. And when you have [illegible] sorts of handmade o[illegible] your house, anything [illegible] er quality immediately [illegible] out. In a strange way, th[illegible] as arbiters of taste."

Traveling from store [illegible] store is one of the great jo[illegible] of shopping in Provence. There are dramatic changes of landscape as you go from one sleepy-looking village to another, while alluring farmhouses set in their own vineyards and olive groves beckon at every turn in the road. To get to his last port of call, Robin drives with practiced ease down winding country roads toward the spectacular clifftop village of Les Baux-de-Provence. At Maussane-[illegible] Alpilles he stops his car in [illegible] of a shop named Lis [illegible] goes into the large [illegible] surrounds it. Jars, [illegible] proliferate on [illegible] color. [illegible] the essence

RIGHT: "You never forget time spent in Provence," says Robin, who stands before Saint-Remy's town hall.

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NEPAL'S PATAN MUSEUM

AN EIGHTEENTH-CENTURY PALACE RESTORED TO HOUSE AN ART COLLECTION

LEFT: The residential complex of the Patan Palace in Nepal—the site of a Buddhist monastery—was restored by architect Götz Hagmüller. It now houses the Patan Museum.

BELOW: A gallery in the museum displays various metal crafts for which Patan is famous, including lost-wax cast bronzes and repoussé brass and copper pieces.

Text by Carol Lutfy/Photography by Erhard Pfeiffer

EVERY SO OFTEN A PROJECT comes along that requires an architect to think about a building in more than functional and aesthetic terms. He or she is architect not only of the structure but of a grander idea—a vision.

That was the scenario for Austrian-trained, Nepal-based architect Götz Hagmüller. He oversaw the fourteen-year, three-million-dollar restora- tion of the residential com- plex of the Pata[illegible] Nepal—transform[illegible] the country's first s[illegible] ing art museum. Prais[illegible] of the finest restoratio[illegible] in southern Asia and t[illegible] museum of its kind in N[illegible] the Patan Museum is a rare example of a small-scale project that has taken big strides.

Patan, also known as Lalitpur, or "city of beauty," is the oldest of the three ancient capitals in the Kathmandu Valley. It is smaller and quieter than frenetic Kathmandu, just across the Bagmati river. But like Kathmandu, it is a showcase for the cultural legacy of the Newars, the valley's dominant ethnic group. [illegible]elebrated artisans and [illegible]nmate city planners, [illegible]ars are known for [illegible]me brick build- [illegible]ed with deco- [illegible]les and lat- [illegible] Evidence of this rich architectural heritage still abounds in Patan's picturesque historic core, where eighteenth-century shops and houses line a web of narrow lanes. They converge on Patan Darbar Square, the city's remarkable religious and cultural center, distinguished a[illegible] a World Heritage site.

Looming along the east-

continued on page 11[illegible]

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NEPAL'S PATAN MUSEUM

RIGHT: The interior of one wing, which was reconstructed in a contemporary style, has an open-truss steel ceiling. Devoted to Buddhism, the gallery displays rare bronzes.

continued from page 112

ern front of the square is the three-story Patan Palace residential complex. It is composed of four wings, which are massed around a central courtyard, plus a fifth extending from the rear elevation. The complex is noteworthy for its modesty, despite a gilt door and window. Its brick-and-timber façade is striking for the elegantly layered symmetry of its windows, which vary in pattern and rhythm from floor to floor.

On a UNES[illegible] Nepal in 1975, [illegible] then a professo[illegible] vard University [illegible] School of Desig[illegible] interest in the palac[illegible] lected it for a master [illegible] vation plan he was dev[illegible] for the Kathmandu [illegible] Sekler, who is Austria[illegible] suaded the Austrian gov[illegible] ment to provide initial fun[illegible] for restoration of the no[illegible] most endangered [illegible] Hagmüller, [illegible]d as the [illegible]ed addi- [illegible] for [illegible]i- [illegible] [illegible]ential [illegible]-the-art museum," Hagmüller recalls.

"Almost everything was done by hand by unorganized, unskilled labor," the architect adds. He and his team had little machinery—not even a cement mixer—at their disposal during the construction phase, which lasted from 1983 to 1997. Nor was there any evidence to document certain aspects of the original

continued on page 118

ABOVE: The throne of the Malla kings, which dates to 1666, is made of gilt copper and wood. ABOVE LEFT: The central courtyard was restored to appear as it did in 1734. The domed shrine is dedicated to Vishnu.

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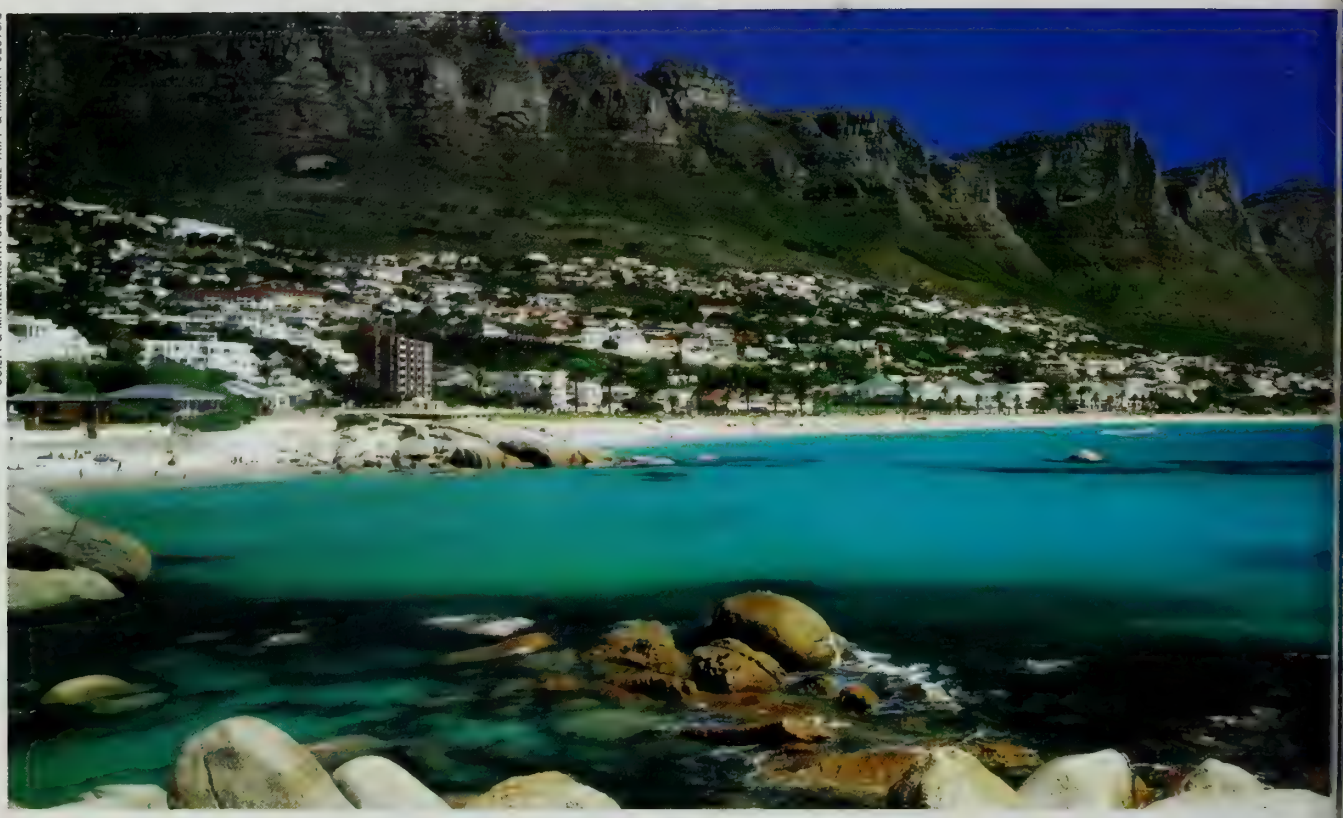

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NEPAL'S PATAN MUSEUM

continued from page 114
eighteenth-century building. "To some extent, it was restoration by conjecture," says Hagmüller, who relied heavily on sources such as photographs and oral histories.

What the architect did have, however, was invaluable hands-on experience—and a deep passion for Newar architecture. Hagmüller had been chief of a major historic preservation and urban renewal project in the nearby city of Bhaktapur.

That was fortunate, because the palace desperately needed Hagmüller's expertise. It had been pounded by monsoons,

LEFT: Relying on photographs and oral histories, Hagmüller reconstructed the west wing's top floor, now a gallery, which had been damaged in a 1934 earthquake.

BELOW: After the earthquake, the rear elevation was built in the Neoclassical style. The 1990 reconstruction preserved many of its architectural details.

toppled by an earth[illegible] and ravaged by [illegible] and neglect [illegible] fired ro[illegible] placed by [illegible] tiles. The [illegible] courtyard [illegible] over in ceme[illegible]

Hagmüller [illegible] bilized the palace [illegible] the walls against r[illegible] dampness. They also restored much critical detail, returning the original brick facing to the main courtyard, regilding the Golden Door and repairing the intricately constructed bay windows, a task that required disassembling several individual parts. [illegible] chitect left his [illegible] mark on the rear of the palace, which faces the gardens. After a devastating earthquake crushed it in 1934, the wing had been rebuilt with a Neoclassical façade, but it had since fallen into disrepair. The question was: Should Hagmüller restore it to its original 1734 design? Or should he stay true to the 1934 incarnation, although it was visually out of sync wit[illegible] the rest of the building?

He took neither route. "[illegible] would have gone against m[illegible] perception of heritage cor[illegible] servation to pretend that th[illegible] Neoclassical façade had ne[illegible] er existed. And we didn't ha[illegible] enough information about th[illegible] original elevation," he explain[illegible]

continued on page 1[illegible]

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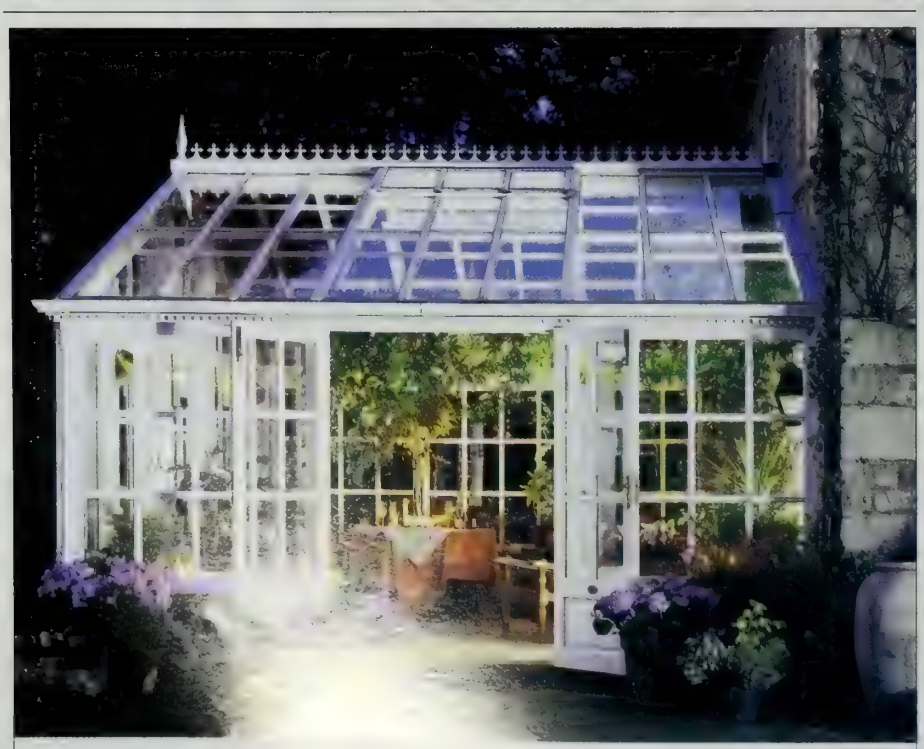
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NEPAL'S PATAN MUSEUM

continued from page 118

While Hagmüller adhered to the basic design features of the Neoclassical façade, he made changes that would facilitate the building's new function as a museum. He added an arcade, for instance, that, together with a two-story bay window above, provides access and light to the new and grand staircase that now serves as the entrance to the museum.

In the interiors, he went a step further. "I wanted to make it clear that the wing had been rebuilt at the end of the twentieth century, so I used steel sections in a modern interpretation of traditional details for the arcade's pillars and brackets, and a triangulated roof structure that is also visibly made of steel. This caused some debate," he says, "but I think it works in a postmodern context."

He then turned to Mary Slusser, a research associate at the Freer Gallery of Art in Washington, D.C., and a leading expert on Nepalese art, to shape a permanent exhibition for the galleries. The museum would draw on two state-owned collections of art objects that had been looted from shrines, temples and monasteries and later recovered by police.

Slusser catalogued the roughly fifteen hundred pieces in the government collections and selected two hundred bronze and stone sculptures for display. The majority of these works, which depict Hindu and Buddhist deities, were created in the Kathmandu Valley. Among the museum's highlights are a group of rare twelfth-century Buddhist bronzes from India and a seventeenth-century throne used by the Malla kings of Patan. "It's light-years behind the Freer but light-years ahead of anything else in Nepal," Slusser says of the museum. "This is the first museum in Nepal to have wall texts and labels."

Understanding that the museum must be self-sufficient in order to survive, Hagmüller chose materials that were available locally, affordable and low tech. He also devised a plan that included a two-dollar entrance fee, a restaurant concession and a museum shop.

"I had to pioneer a whole strategy for creating a museum. That took me far beyond the normal role of an architect," Götz Hagmüller says, adding, "I staked out a claim in the wilderness. There's a certain attraction to that." □

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AMAZONIAN TRIBAL ART

THE HEAD OF THE SMITHSONIAN'S PRIVATE SHOWCASE

Text by Roland Flamini/Photography by Bruce Katz

THE APARTMENT DOOR is no different from the others on the long, carpeted first-floor corridor. Just inside, however, is a space full of unfamiliar shapes and bright, exotic colors, where the lighting casts mysterious shadows on tribal masks, elaborate headdresses ringed with delicate, pointed feathers, and clusters of slender arrows with deadly-looking tips. At first glance it could be the elegant movie set for a P. D. James mystery, in which the victim is killed with a poison dart fired from one of the long bamboo blowguns displayed along the wall. In reality it's a combination pied-à-terre and private museum in Washington,

continued on page 128

Sandra and Lawrence Small asked the firm Adamstein & Demetriou to turn their Washington, D.C., apartment into a gallery-like space for their Amazonian art.

The circa 1970s and 1980s collection is from north-central Brazil. LEFT: Wood spears are by the entrance. BELOW: The dining area features feather headdresses.

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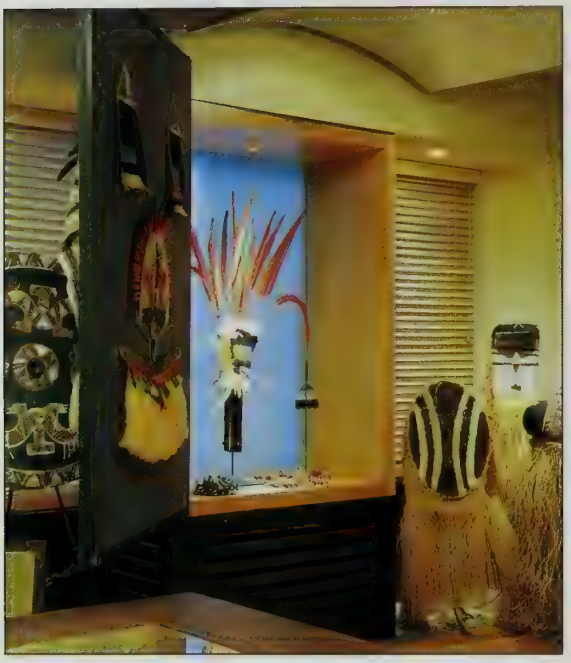

The architects created a variety of flexible display surfaces, including perforated wall panels. ABOVE: A dining area window box holds a Wayana-Aparai headdress.

continued from page 124

D.C., in which Sandra and Lawrence Small house part of their extensive collection of Amazonian tribal art.

Nature has populated the Brazilian rain forest with the world's largest variety of parrots, and the tribespeople have a remarkable talent for using the birds' plumage to add color to their rituals and ceremonies. The Smalls accumulated hundreds of artifacts, including headdresses, masks, spears and other objects, on trips to remote villages in north-central Brazil during the 1980s, when Larry Small was a senior Citicorp executive overseeing its Latin American operations, in addition to buying from other collectors.

A couple of years ago the Smalls bought an apartment in a well-known 1950s building in central Washington and engaged the husband-and-wife architectural firm Adamstein & Demetriou to convert it into a suitable setting for their artifacts. Larry Small wanted what he calls a "retirement office," a place where he could catalogue and study his collection, practice playing his flamenco guitar and occasionally entertain friends.

But a funny thing hap-

continued on page 132

LEFT: The dining area's black oxidized-copper panels feature a grid of knobs on which to hang objects. ABOVE: Feather cap headdresses rest atop living area cabinets.

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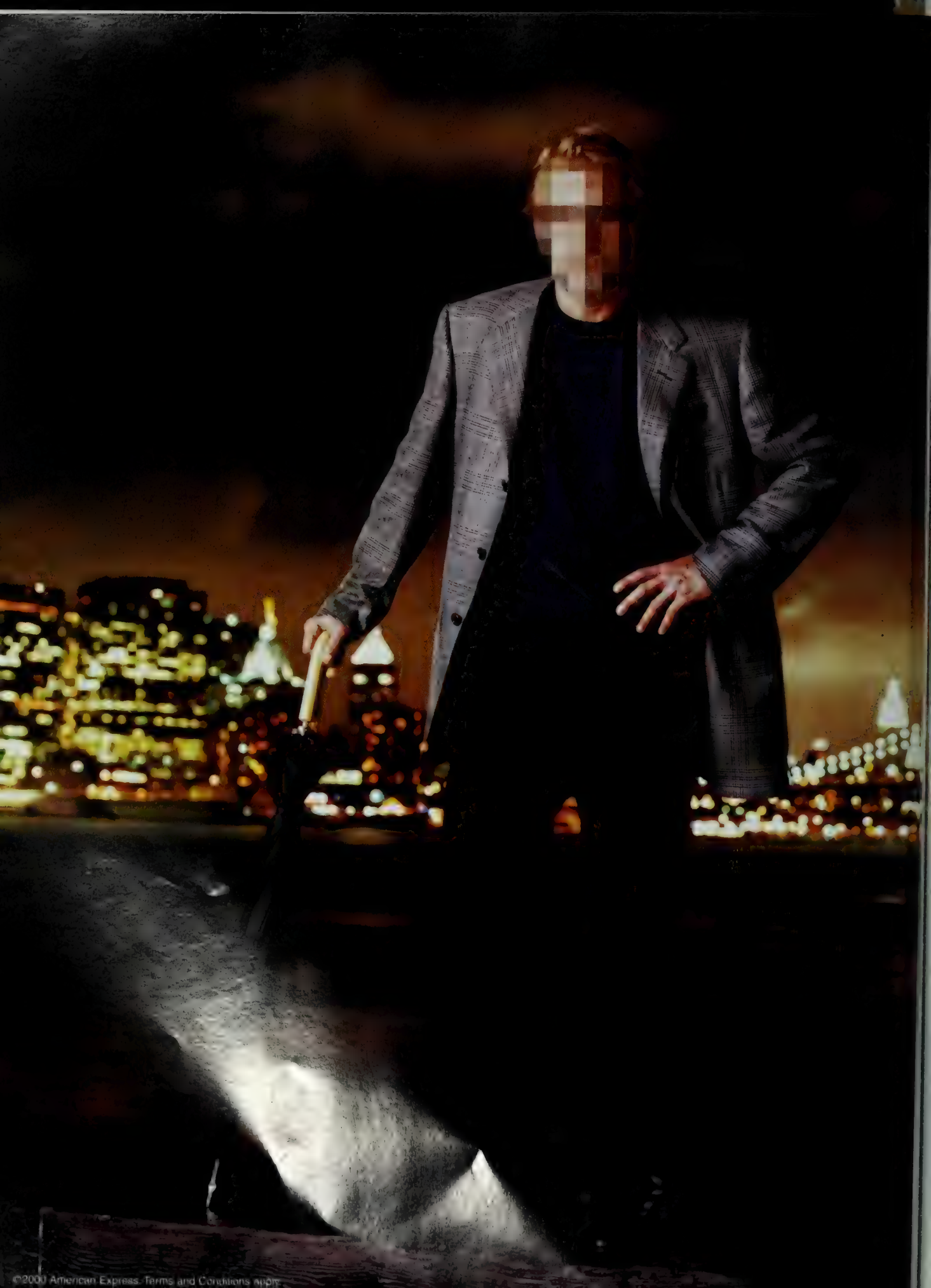

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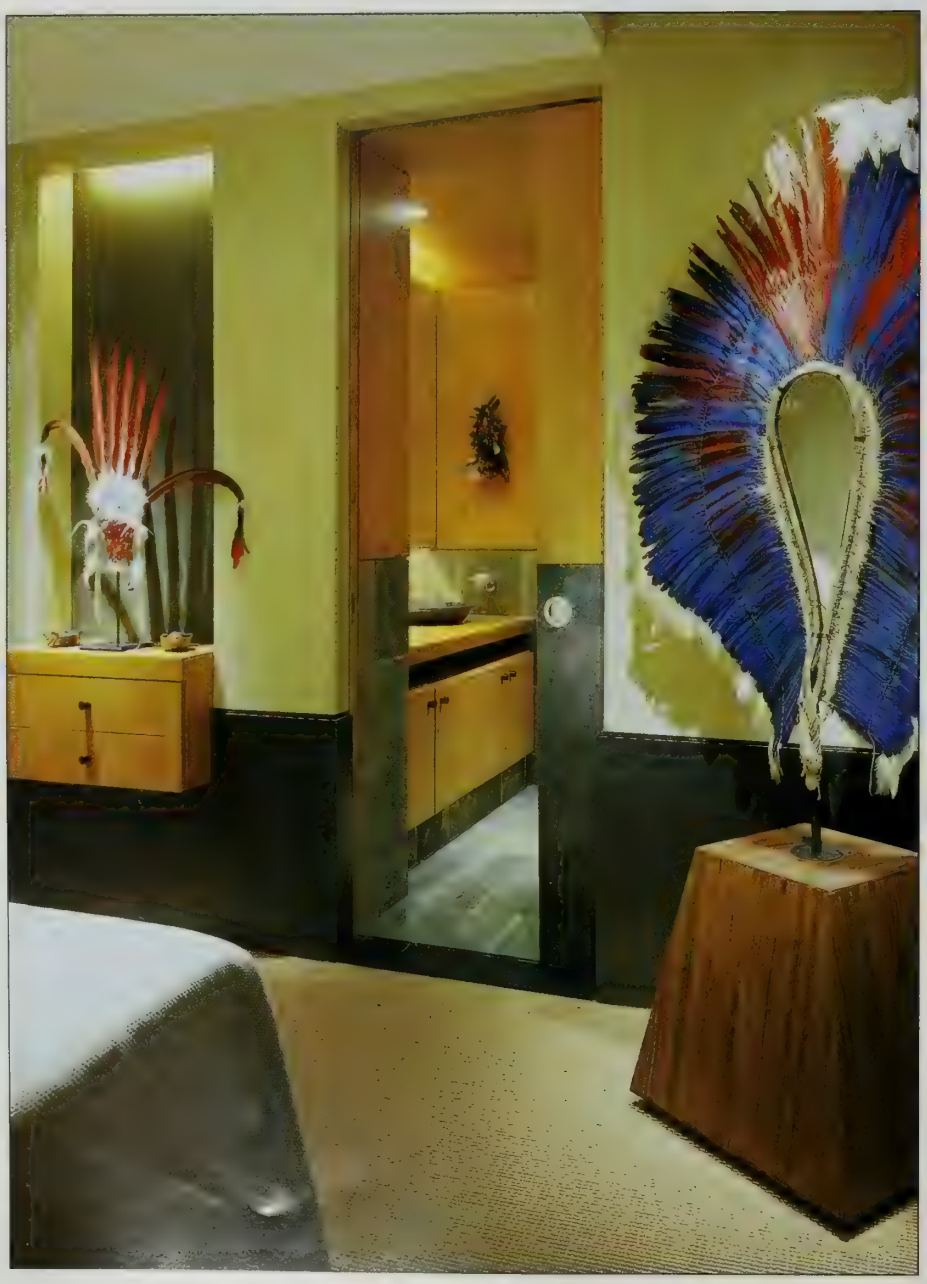


"The art is a combination of raffia and high colors, and we realized the architecture had to be neutral."

that matters. When it's over, they don't care what happens to the headdress."

When the Smalls had their first meeting with architects Theo Adamstein and Olvia Demetriou, they were very specific about what they did not want. "In banking and finance, all interior decoration ends up looking like an English men's club, with paneling and leather armchairs, and we wanted to get away from that," Larry Small says. "We didn't want the Rainforest Cafe either."

The double challenge for the architects was to convert the spacious but rather ordinary two-bedroom apartment into a combination gallery and livable pied-à-terre and to create an en-

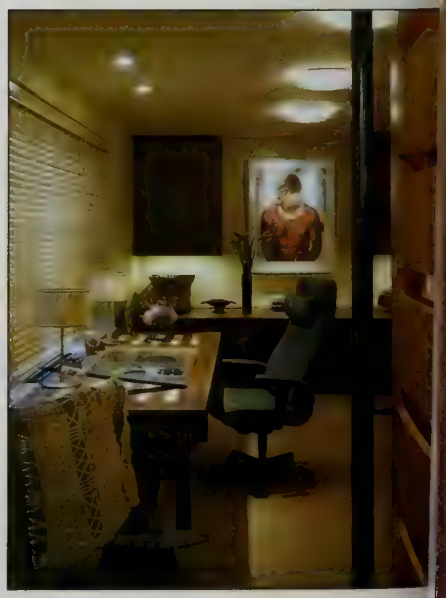
continued on page 134

continued from page 128

pened on his [illegible] goal at the [illegible] and distinguish[illegible] banking and fi[illegible] January he was [illegible] secretary of the S[illegible] Institution, whose [illegible] museums covers ev[illegible] from natural history t[illegible] exploration. As a result [illegible] apartment has become [illegible] venue for small, Smithsonian-related lunches and dinners, as well as social occasions with family and friends. [illegible] have put to[illegible] largest col[illegible] Amazonian tribal [illegible] private hands, conserv[illegible] examples [illegible] that is [illegible] "In the [illegible] have a [illegible] Larry [illegible] in[illegible] the [illegible] If [illegible] a [illegible]

Above: A Kayapó-tribe blue-plumed headdress and a Wayana-Aparai feather flute mask stand out against the bedroom's natural materials and muted tones.

Right: The slotted maple door to the office was designed to echo a tribal mask. An image of an Amazonian tribesman overlooks the desk, which is lined with artifacts.



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FOR COLLECTORS

AMAZONIAN TRIBAL ART

continued from page 132

vironment that was both interesting and discreet.

"Larry wanted a space that was as interesting as the art but that wouldn't compete with it," says Demetriou. "The art is a combination of raffia and high colors, and we realized the architecture had to be neutral." The result is a successful fusion of low-key, modern sophistication and raw, elemental force. The brightly colored feathers of the large, semicircular enemy warrior mask called Big Face, from the Tapirapé tribe, for example, contrast dramatically with the backgrounds of raffia, maple and walnut.

The architects knocked down walls to create three large open areas—an entrance hall, a living area and a dining area—plus a couple of smaller ones, including an adjoining room to serve as Larry Small's office. They shut out the real world—the light, sights and sounds of the busy street—by covering the long strip window with wood blinds and an arrangement of pivoting panels. Objects can be attached to both sides of the panels, thus making it possible to vary the display. Vaulted steel panels and artfully arranged lights add depth to the low ceilings.

Much of the modern, functional furniture is fitted with wheels. "We wanted to make everything mobile and flexible," says Demetriou. The fourteen-seat dining table the architects designed has three sections.

Larry Small is in his element pointing out the fine stitching on a conical ceremonial feather cap and the carefully patterned shades of green on a headdress and warning that some of the arrows may well have poison tips. There are no labels on the objects. "We wanted to create a visual, inventive artistic experience, not an ethnological experience," he explains.

What's also clear is that Sandra and Larry Small are conscious of the fragility of their collection and have gone to great lengths to preserve it. Adamstein recalls that they were emphatic about using nylon rather than natural carpeting. Why? Natural carpeting can have bugs, and they might eat the feathers. □

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To the trade Photo Paul Robinson

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A LIFELONG OBSESSION IN WALES

SIR CLOUGH WILLIAMS-ELLIS'S PLAS BRONDANW

Text and Photography by Derek Fell

COURTESY ROBIN LLWELYN

WELSH GARDENS IN the spring are incomparably beautiful, with deep coastal ravines warmed by the Gulf Stream, morning mists and rich soil that nourishes alien plants such as California redwoods, which tower above clouds of rhododendrons.

The rhododendron is so prolific on the slopes of Snowdonia—the highest mountain range in Wales—that the local park service employs a "rhododendron eradicator" to control the energetic growth of *Rhododendron ponticum*, an immigrant species from Appalachian alpine meadows that paints the mountainsides magenta in June, suffocating all other competing vegetation in a tangle of aggressive roots, sinuous branch[illegible] leathery green leaves.

Within full v[illegible] majestic Mount[illegible] the eccentric Brit[illegible]tect Sir Clough Will[illegible]lis (1883–1978) esta[illegible]

British architect Sir Clough Williams-Ellis developed the gardens of his estate, Plas Brondanw, from 1908 until his death in 1978. ABOVE LEFT: Clough in the 1950s.

ABOVE: Topiary chess pieces dot the Llanfrothen, Wales, property. LEFT: For Portmeirion, a nearby village he created, he mixed classical and vernacular elements.

his home and garden. Tall, dignified and aristocratic, frequently compared to Don Quixote in his quest for impossible dreams, Clough (as he liked to be called) was a Frank Lloyd Wright look-alike. Indeed, when Wright

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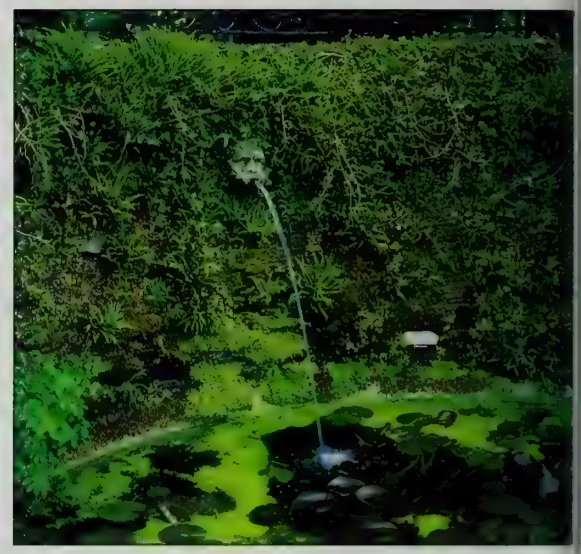
A LIFELONG OBSESSION IN WALES

LEFT: The red blossoms of a Chilean flame tree and, at left, a Korean dogwood highlight an area by the garage, which Clough built during the 1920s.

BELOW: A gargoyle spouts water into the lily-filled pool in the sunken garden. *Asplenium trichomanes*, a fern native to Wales, envelops the stone wall.



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visited Wales to receive an honorary degree from the University of Wales in 1956, he chose to stay with Clough at Plas Brondanw (pronounced bron-DAN-yew).

Clough was delighted to show Wright his residence and swelled with pride when Wright commented that he particularly liked how his plantings of Welsh oaks gave the property great character. Nevertheless, Clough was apprehensive about showing Wright his most controversial creation—the Italianate village of Portmeirion, a coastal resort community just five miles away that he had established on a rocky promontory after his travels to Italy and Spain. Finally, a decisive note of approval came at the end of their tour, when Wright turned to Clough's wife, Amabel, and proclaimed: "Why, I do believe you married an architect!"

LEFT: Steps made of local stone frame the pool of the sunken garden, which is surrounded by English yew spires and a white-flowering New Zealand tree daisy.

"A passion and an obsession" is the way Clough described Plas Brondanw, sandwiched between the mist-shrouded peaks of Snowdonia to the east and the relatively mild coastal microclimate of Tremadoc Bay, where Portmeirion is situated. Clough inherited Plas Brondanw in 1908 and set to work remodeling the austere circa 1550 manor house immediately. He erected a three-story tower containing a drawing room and guest bedrooms to buttress the living quarters that backed onto a steep hillside, and he added wide terraces to accommodate plants and to provide panoramic views of the bucolic landscape across the valley. He credited the renovation for his success as an architect. "It was for Brondanw's sake that I worked and stinted, for its sake that I chiefly hoped to prosper," he wrote. "A cheque of ten pounds would come in and I would order yew hedging to that extent, a cheque for twenty and I would pave a further piece of terrace."

Today, Plas Brondanw is little changed since Clough's death at age ninety-four, its integrity maintained by his grandson, Robin Llywelyn, and daughter Susan Williams-Ellis, who is also responsible for expanding the gardens of Portmeirion. With its meandering paths around

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A LIFELONG OBSESSION IN WALES

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the margins of two woodland lakes planted to resemble Oriental willow-pattern scenes, the Portmeirion garden is now a botanical Eden of tender plant species, including New Zealand tree ferns, Australian eucalyptus and Chilean rhubarb. It is exactly what Clough would [illegible] Like Portmeirion [illegible] fantastic contrast to [illegible] mality and highly s[illegible] design of Plas Bron[illegible]

There, ornate wr[illegible] iron gates lead down [illegible] spacious sunlit garden th[illegible] stretches out along two main axes on either side of the residence like arms, stout stone walls stepping the hillsides to form straight ribbons of rectangular lawns with unrestricted views east to Snowdonia. Punctuated by topiary yews, the terraces to the north lead past an orangery and stables to create narrow corridors and a series of for[illegible]den rooms enclosed [illegible] hick hedges of box[illegible] yew. Clough's de[illegible]s area fills one's [illegible] f vision with so [illegible] that when an o[illegible] lash of vibrant purpl[illegible] from a colony of Japanese primroses, or bright pink petunias cascade from an urn, it makes a startling impression.

A collection of statues adds classical interest to the gardens, including a figure of Hermes above a circular fern-fringed grotto, a stone fire boy at the center of a reflecting pool, and Eros flanked by Roman emperors—the trio, framed by arched niches, a focal point at the end of an avenue.

Above the house, avenues of chestnuts lead to a quarry with a natural pool, and at the crest of the hill Clough built a folly resembling a ruined Welsh castle, with expansive views of both mountains and sea. It is a place for solitude and musing, the perfect spot to design imaginative structures that enhance the quality of an unspoiled environment—an ideal accomplished so successfully at Plas Brondanw. □

Punctuated by topiary yews, the terraces create a series of formal garden rooms.

An avenue leads to Eros Court, where a pair of Roman busts flank a statue of the Greek god. The borders of *Hosta sieboldiana* echo the color of the niches.

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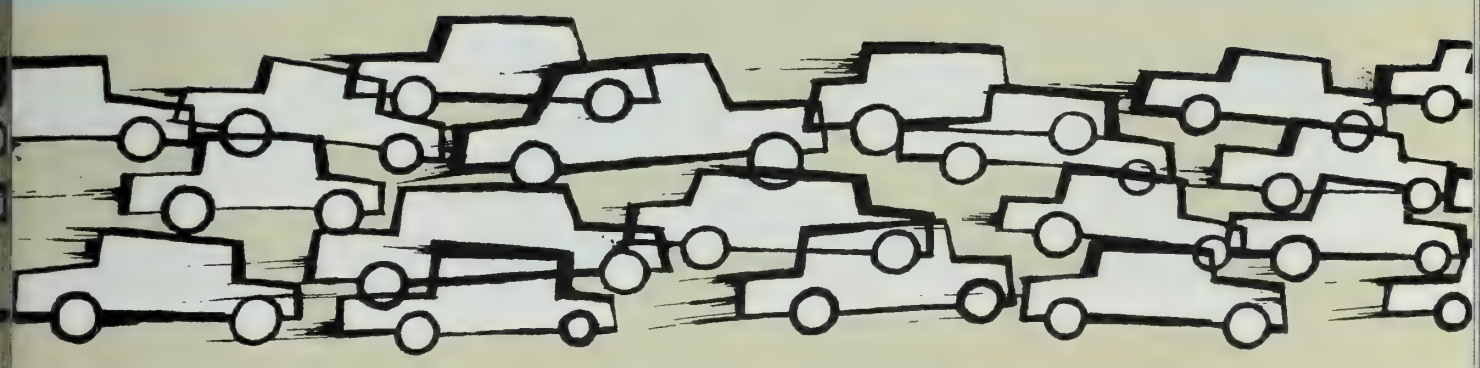

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CATHERINE THE GREAT'S SUMMER PALACE

HER UNFINISHED ROYAL RETREAT NEAR MOSCOW

Text by Roland Flamini/Photography by Jaime Ardiles-Arce

Many of the buildings at Tsaritsyno, Catherine the Great's uncompleted palace complex near Moscow, have been restored. ABOVE: The arch of the Kitchen House gallery.

GLIMPSED THROUGH tall birch trees and firs in the early morning mist, the unfinished palace of Tsaritsyno slips in and out of view like a mirage. One minute there is the awesome solidity of its long, ghostly, roofless shape, its scores of unglazed windows staring [illegible] the empty eye s[illegible] skull, and then the pi[illegible] starts breaking up, as though through bad reception. Adding to the unreality of this hilltop landscape of woodland and lakes that once captivated an empress are the blurred forms of the surrounding structures. They are the pavilions, gateways, gazebos and bridges that make up the full panoply of [illegible]ighteenth-century pal[illegible]

The empress was Catherine the Great, and Tsaritsyno is an eccentric footnote to her spectacular architectural legacy in Russia. In a country where many palaces have strange histories, Tsaritsyno's is one of the strangest. Catherine ordered a summer palace to be built in this rural spot just south of Moscow after visiting it with her lover

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CATHERINE THE GREAT'S SUMMER PALACE

continued from page 148

of the moment, Prince Potemkin. Her favorite Russian architect, Vasily Bazhenov, spent ten years designing and building the complex, but when the empress set eyes on her new palace, she didn't like it. Not a woman of half measures, she ordered it pulled down and another built on the same site—by another architect.

The shell of the new palace was finished when Catherine the Great died in 1796 and was succeeded by her son. Probably because there was no love lost between them, Czar Paul had no interest in completing his mother's project. He immediately halted the work, and it was never resumed. Tsaritsyno, or "empress's place," has stood empty and virtually deserted ever since; and one of the intriguing questions has always been what Catherine would have thought of the second version had she lived to see it.

As far as it went, it was the work of Matvei Kazakov, the architect responsible for most of Moscow's major classical buildings. A comparison of his designs and Bazhenov's shows that Kazakov retained his predecessor's general layout but blended Neoclassical and Russian Gothic features to create a startling, fairy-tale structure. "There's a mixture of different sty[illegible] a whole," s[illegible] va, deputy [illegible] Tsaritsyno [illegible] ect, "but it's [illegible] Tsaritsyno was [illegible] to be a serious [illegible] zakov's concept [illegible] in the Great Pala[illegible] The red-brick wall[illegible] show beneath the glis[illegible] limestone of hundreds [illegible]

lars, stacked in two tiers, some one hundred Gothic arches framing a double rank of windows, and the rosettes and other ornamentation with which the architect livens up the symmetrical lines of his composition.

Seven smaller structures are more whimsical, reflecting Bazhenov's lighter approach, and the two ornate bridges are straight out of a Russian fable. In front of

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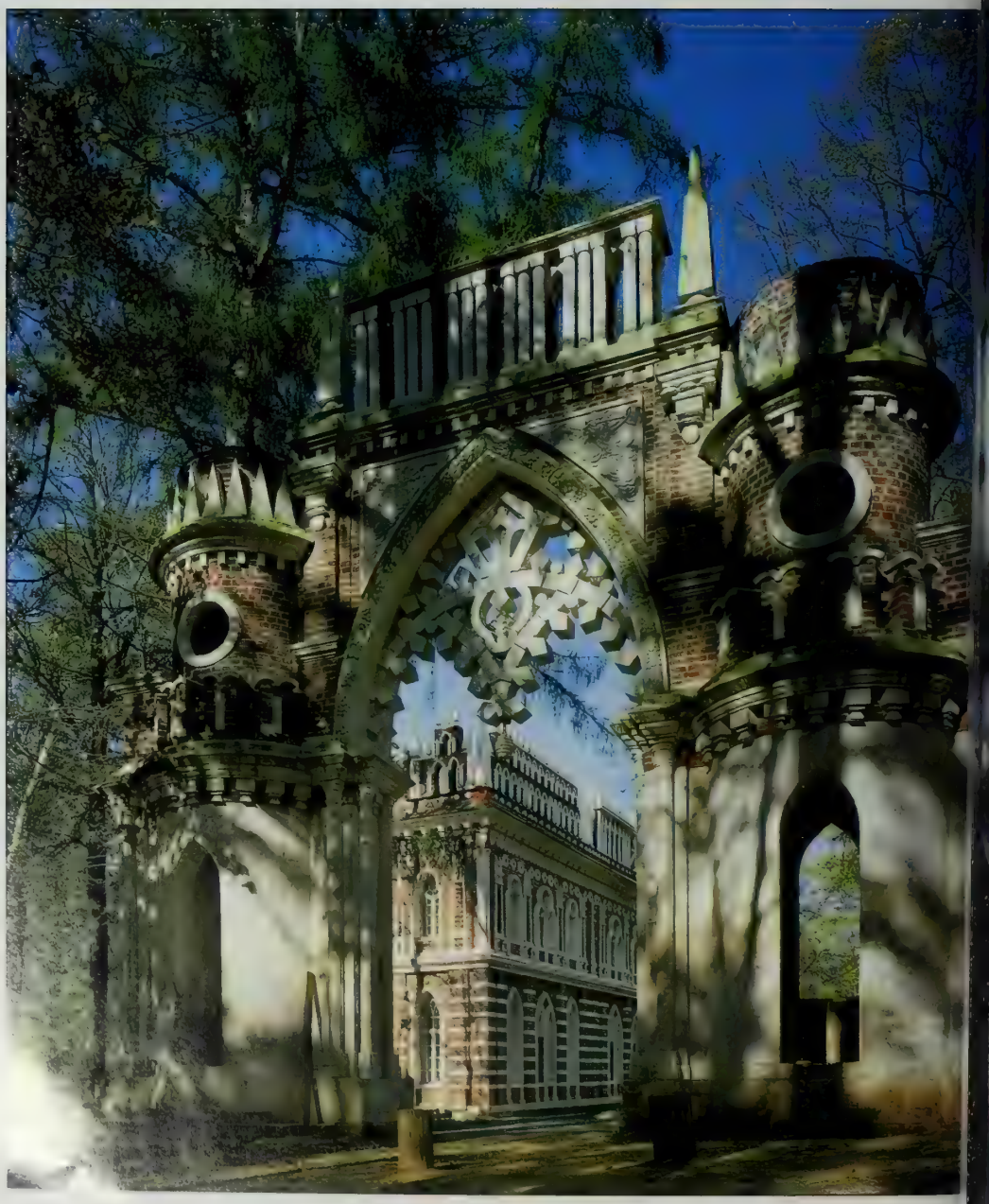
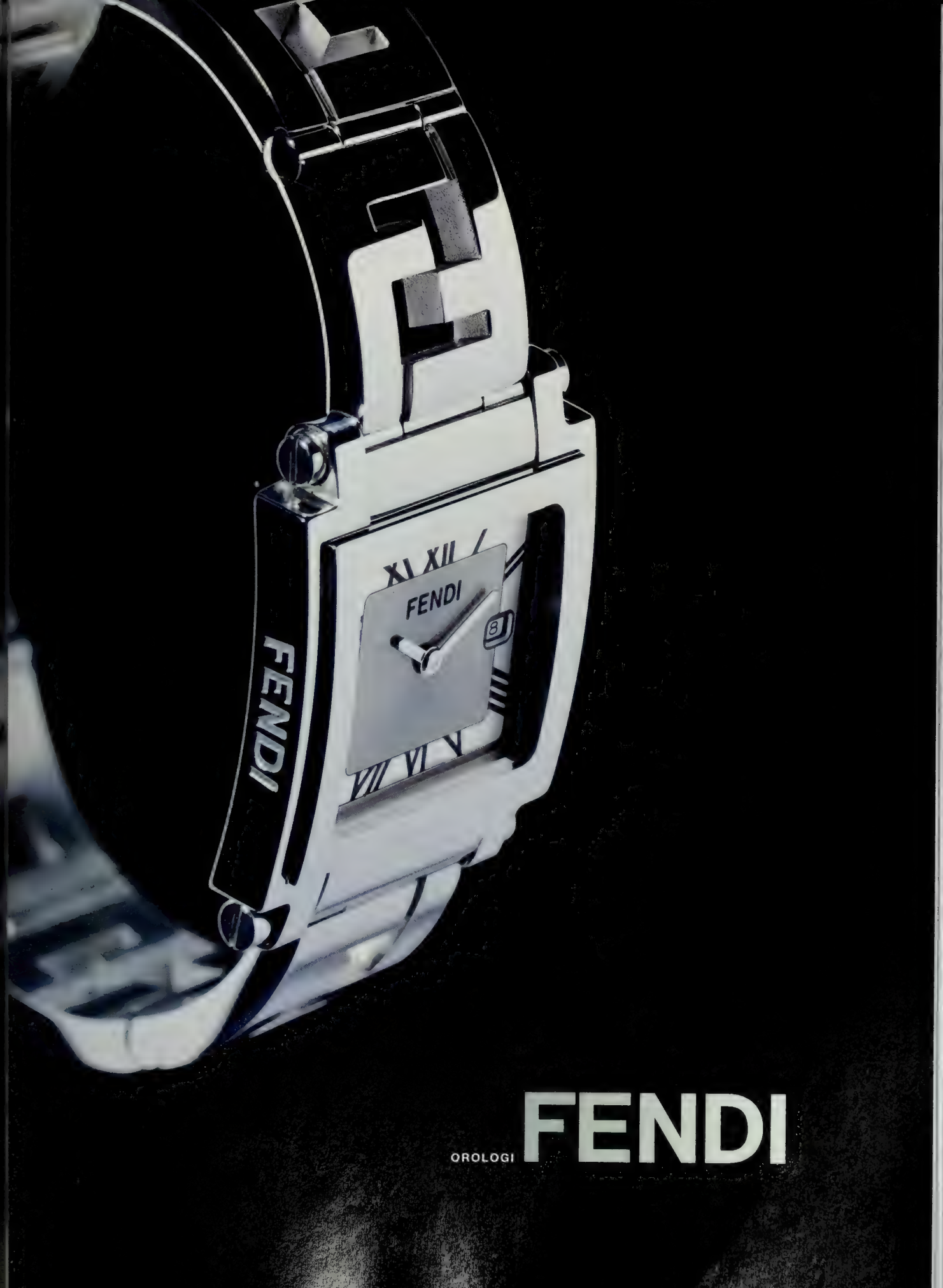
The overall plan was to create a grand village linked by a major road to the Kremlin. RIGHT: Several of the smaller structures have been rebuilt, including Government House.

BELOW: The Figured Gate leads to the Opera House; both were designed by Vasily Bazhenov, the site's original architect. Catherine hated the palace he put up and fired him.

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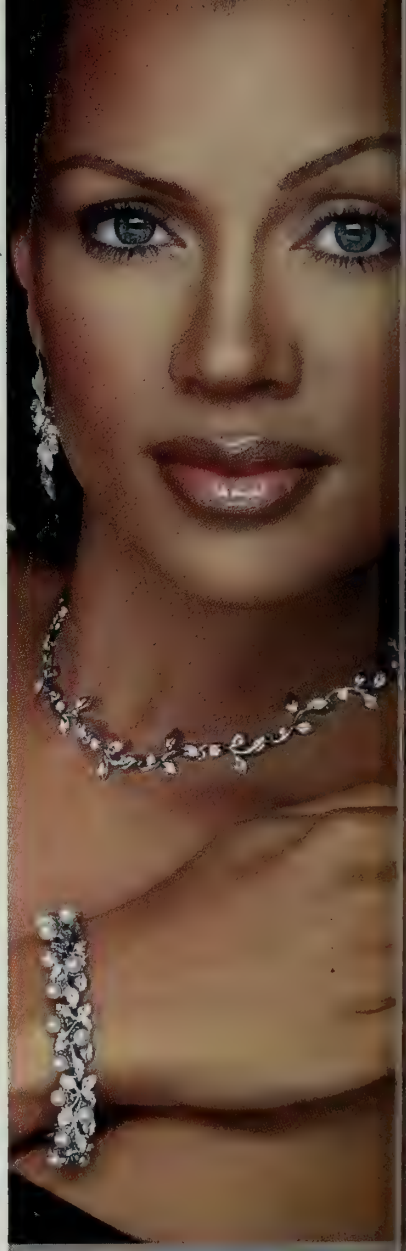

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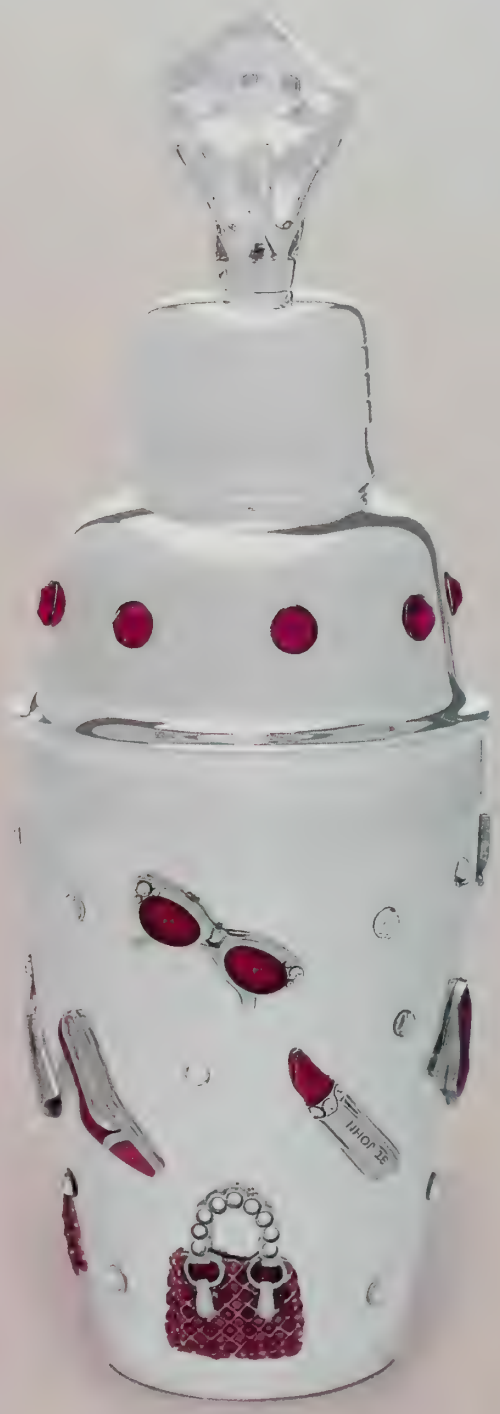

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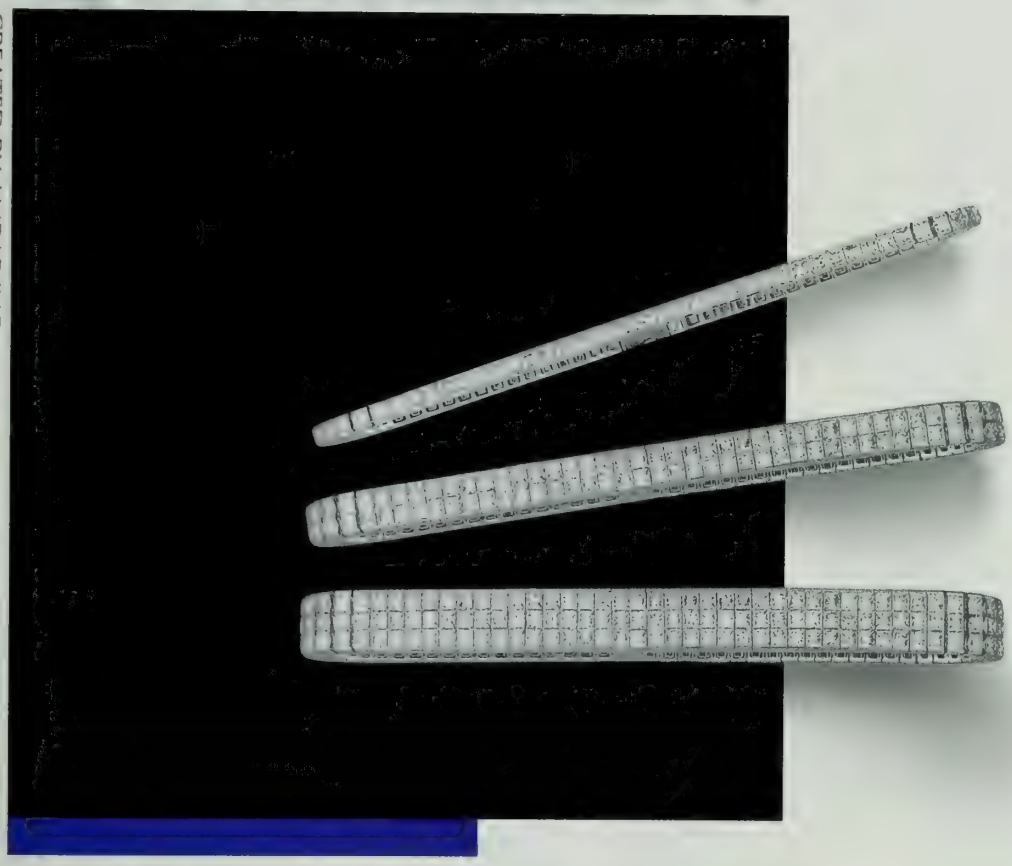

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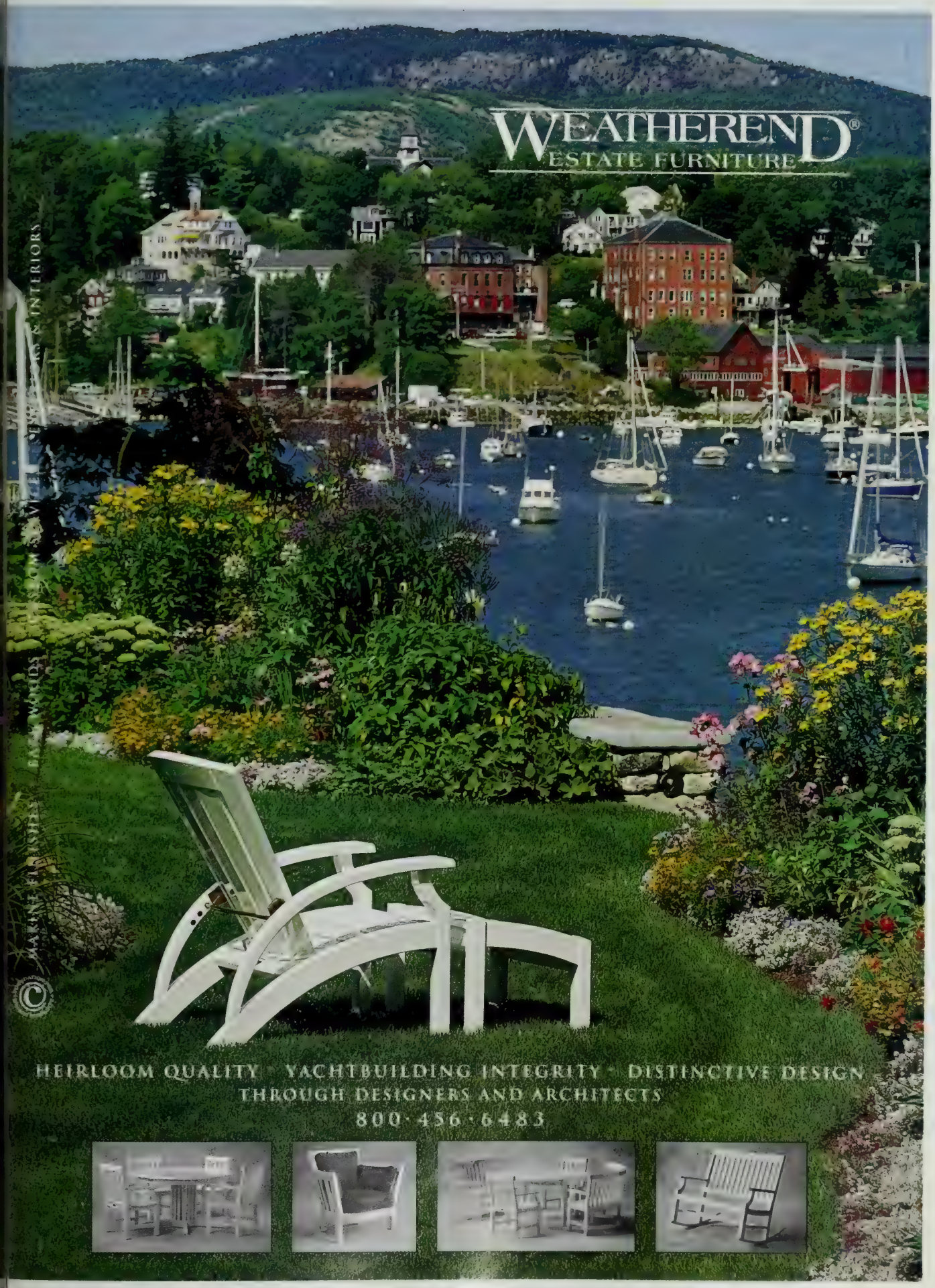
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CATHERINE THE GREAT'S SUMMER PALACE

A second architect, Matvei Kazakov, was engaged; all construction stopped when the monarch died in 1796. LEFT: The brick Man-Servants' House has limestone accents.

BELOW: Bazhenov embellished the fanciful Figured Bridge spanning the main road with multiple towers, elaborate brick-and-stone decoration and series of Gothic arches.

continued from page 150

the Great Palace is a parade ground where the empress could review her troops. Behind it, the trees of an English-style park (Catherine hated formal French gardens) edged almost to the palace doors.

"The question of what to do with Tsaritsyno was discussed throughout the twentieth century," Doguchaeva says. "In the early 1900s there was talk of pulling even this one down and selling the building materials, but somehow it survived." Its tin-clad roof, however, did not. Nineteenth-century prints show a raised, rectangular black roof over the central building of the Great Palace, with mansard roofs on the corner towers. But by 1900 the covering had deteriorated to the point where it had to be dismantled to prevent its total collapse.

After the revolution, successive Soviet leaders tried to think of uses for it. Nikita Khrushchev wanted to turn it into a champagne factory, but the idea fizzled out. In 1988 it was chosen to house a state museum of decorative and applied arts of the peoples of the USSR, and work on restoring the Great Palace was begun. The tidal wave that swept away the Soviet regime took the museum idea with it, but the restoration work continued.

Over the past dozen years large stretches of the outer walls of the still-roofless palace have been cleaned and patched. The pavilions were roofed and fully restored inside and out, creating a series of small halls intended for historic exhibitions and art shows. A sunburst surrounding the letter *E* (for Ekaterina) on the façade of the Small Palace, the structure closest to the main building, proclaimed it as Catherine's private refuge. It's hardly a palace, consisting of little more than a spacious, semi-circular boudoir on the first floor, with a view of a small lake, and a bedroom above. But this, explains Doguchaeva, was intended as "the czarina's love nest—a place where she could escape from the court and be alone. Well, almost alone."

The Opera House, next to it, got its name in the fir

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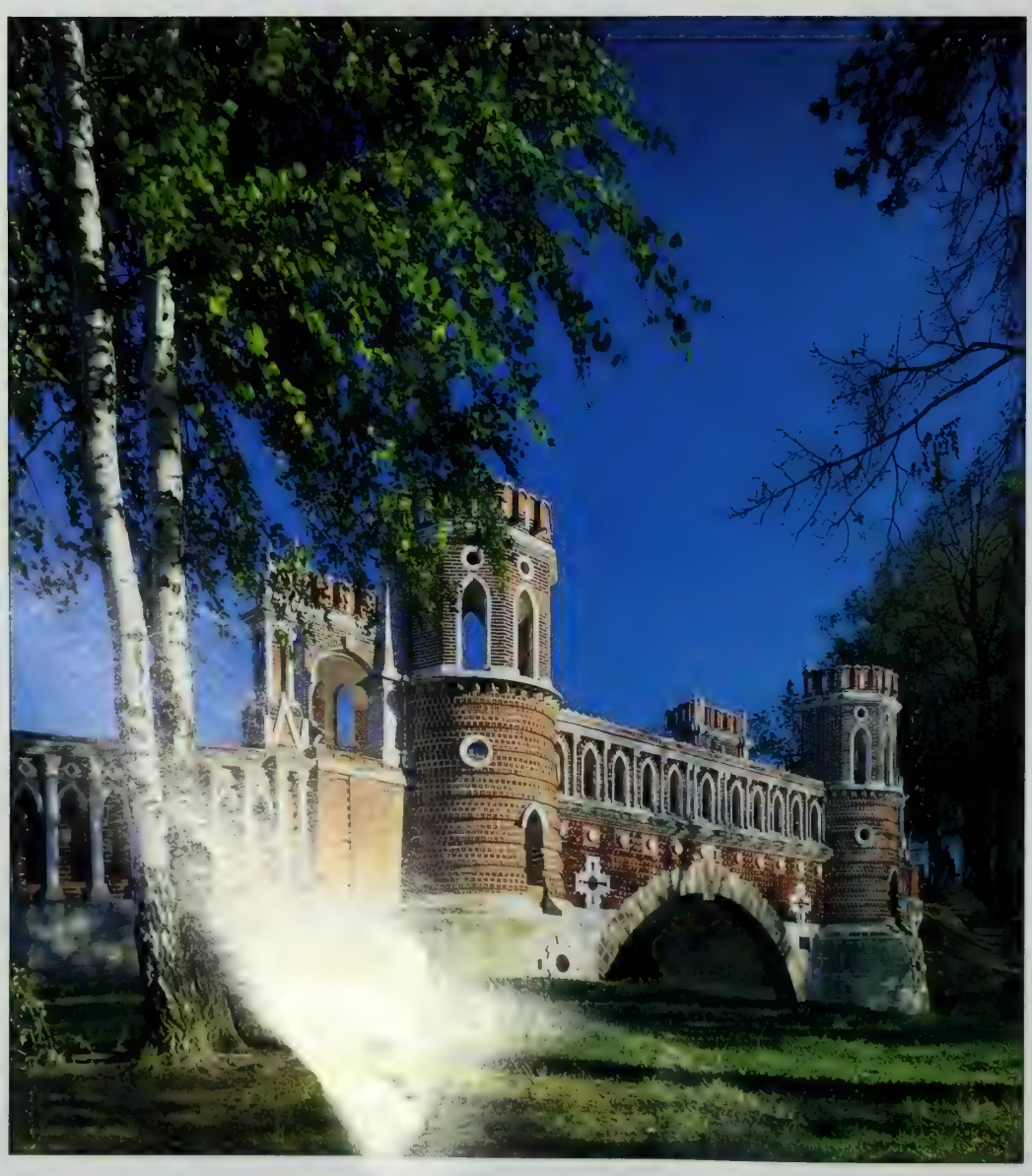

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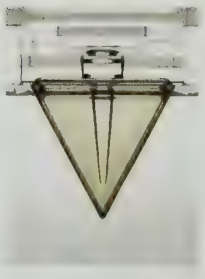

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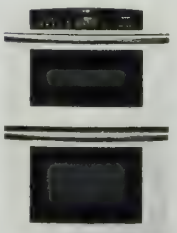

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SUMMER PALACE

continued from page 160

half of the nineteenth century because operas were occasionally performed in its main hall. An imperial eagle in limestone decorates the façade, which, like the Great Palace, is lined with narrow Gothic windows. The hall inside soars up to a small lantern. All the interiors are painted white—"because that's how they were left when the work stopped two centuries ago," Doguchaeva points out, "and we have no idea what Kazakov planned to do."

Across the parade ground is a one-story building known as the Knights' House, intended to house the senior officers of the Imperial Guard. Bazhenov's design apparently took into account Catherine's sexual appetites: The private quarters of each officer had a door opening directly to the outside. That way, the officer could slip out unobserved at night, should he receive a royal summons.

The massive, round kitchen and bakery building was linked to the Great Palace by a colonnaded gallery along which servants carrying food would have been able to speed to the distant royal dining rooms. A decorative arch in the center of the gallery captures Tsaritsyno's idiosyncratic style. Onion-shaped motifs and slim stone ornaments recall Russian church architecture, but

> It was intended as "the czarina's love nest."

the real surprise is the archway itself which bristles aggressively—and mysteriously—with spikes.

It would be natural to see the well-advanced Tsaritsyno restoration project in terms of the two hundredth anniversary of Catherine the Great's death, but the connection turns out to have been pure serendipity. "To me the more pressing reason for restoring it was to conserve a major work of a great Russian architect," says Olga Doguchaeva. The palace's role—as a museum or tourist site—is still to be determined. Like Russia itself, Tsaritsyno is receiving a new lease on life, but its future remains a question mark. □

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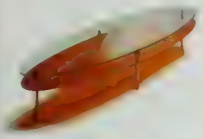
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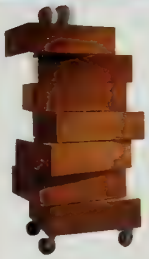
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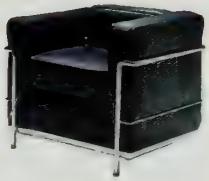
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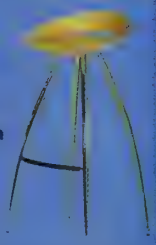
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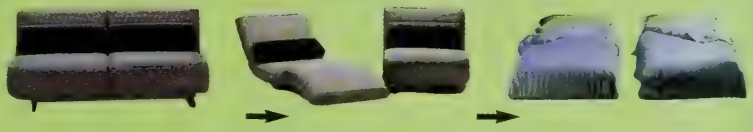
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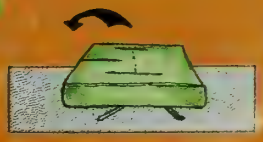
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HOLIDAY E-SHOPPING

ARE YOU READY TO BUY ONLINE THIS SEASON?

By Nicholas von Hoffman

THIS YEAR THE LAST OF the doubting merchants are opening shops on the streets of Electronica, making it possible to order up an old-fashioned Christmas without moving away from your computer screen. Strolling the Internet looking for Christmas cookies, turkey and plum pudding may not appeal to the dedicated Christmas elf, since even the most realistic digital color photograph lacks the spicy smells of the season and there is no way to sample several different chocolate truffles before settling on which kind to buy. The sensual and the particular cook will not find shopping electronically for Christmas dinner a satisfying outing, if you can call sitting in front of a computer an outing. But for those busy shoppers who are content with food that arrives from a metropolitan distribution point, and want to avoid the crush in the market, the electronic grocer will take away one seasonal chore and leave more time to put together Junior's latest electronic [illegible]

Residents in and around the Sa[illegible] Bay Area, Sacrame[illegible] Atlanta can [illegible] mas dinne[illegible] .com. Th[illegible] cer—which [illegible] watched by W[illegible] its initial publi[illegible] stock netted the [illegible] less than $800 [illegible] charges prices that [illegible] compete with Wal-M[illegible] that are more or les[illegible] same as the local superm[illegible] kets. On the other hand, how long webvan.com can go on is a matter of some conjecture, since at last count it was losing $30 million a month.

Come the holiday season, you may be able to pick up a packaged plum pudding or a fruitcake in any corner shop, but there are some gifts that are not available locally: unique or rare items of sculpture, paintings, prints, books, antiques and decorative objects and so forth. For these, you either shop on the Internet or travel long distances.

International Auctioneers, which bills itself as a "global partnership," includes upper-end auction houses that range from Swann Galleries in New York to Lawsons in Sydney, Australia. In between, the partnership covers such places as Etude Tajan (Paris), Kunsthaus Lempertz (Cologne) and the Dorotheum in Vienna.

"The partnership started in 1993," says Karl Green, International Auctioneers' coordinator. "It was the brainchild of two auctioneers at Bonhams, in London, and Butterfields [San Francisco and Los Angeles]." In due course, Bonhams dropped out, but Finarte, of Milan, Rome and Madrid, Galerie Koller (Zurich and Geneva) and Bukowskis, of Stockholm, joined in. The union conferred significant advantages on these houses. "Now we do traveling previews and all the other things. They do cost money, but the idea is to sell better and to get better prices. And it works. You're doubling your client base if you do it with two auction houses and quadrupling it if you do it with four," says Green.

The Internet has helped make the consortium work. "We put on the first simultaneous auction in 1999. It was an auction called 'Art on Paper,' and six of the then seven members participated. Lawsons was the only one that didn't participate, because of the time difference in Australia," he adds.

When the partners conduct an auction, each house puts up between ten and twenty lots. Each auction has a theme. "'Art on Paper' was anything that was on paper, from books to posters to prints," explains Green. "Before each auction, there's a traveling exhibition of some of the items to be sold and a joint catalogue. Then, on the day of the auction, everyone has their works back and we begin." The auctioneer conducting the sale is, of course, at one of the houses. In the case of "Art on Paper," he was in Vienna.

"While the auctioneer is selling it in Vienna, the bids go out on the Internet, so you can follow the action," Green continues. "You can also hear the auctioneers in the salesrooms of every other auction house. So you can be sitting in New York at the Swann Galleries and hear the auctioneer and you can raise your hand and bid, and it will be relayed by an audio link to the auctioneer in Vienna. Your bid is taken as someone in the room in Vienna says, 'New York bid so-and-so much.' If you're on the Internet," says Green, "you have the screen and a picture of the lot, and you also have the current price and the asking price. You have a button you can hit, a button that says 'bid,' which is relayed to someone in the selling auction house."

Naturally, you can't log on to the auction (www.internationalauctioneers.com) as a spur-of-the-moment thought. A person intending

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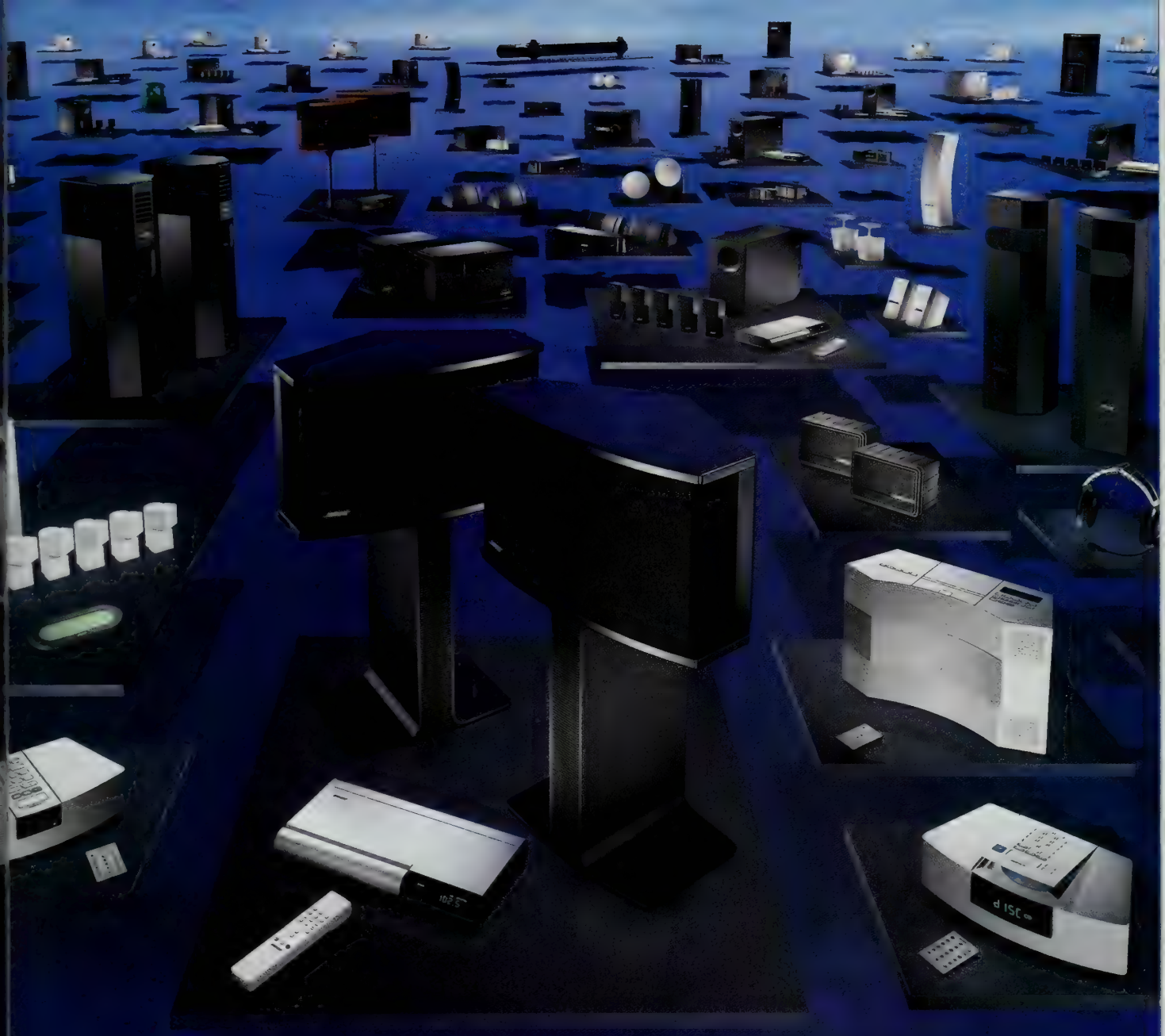

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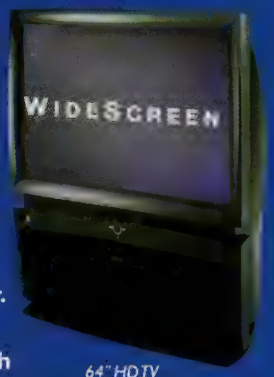

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to bid must establish credit. "You have to go on the site before the auction begins so that when you bid, the computer knows who you are. Then, when the auctioneer receives your bid, he'll say, 'Bid from the Internet.' If your bid is accepted, your screen will say, 'Your bid is taken,' and then it will display the bidder's code name and the amount of the bid."

When asked if there has been a lot of Internet bidding, Green replies, "Not a whole lot. I think there have been quite a few people watching. As for actual bids, we did sell one lot worth forty-one hundred dollars over the Internet at Swann Galleries." That there hasn't been more Internet bidding isn't a surprise to Green. "The Internet is a way for us to become better known. We don't really expect there to be a lot of high-end activity yet."

Green says that nonbidding spectators posed something of a problem for online, high-end auctions several years ago in France. "They were selling memorabilia from the Dreyfus affair," he recalls, "and too many people wanted to get onto the auction at the same time. Only about twenty percent were able to. Since then they've split the audience into people who are actually bidding and people who are just watching. Also, technology has gotten better, so it's not a problem anymore."

Spectators are nice, but the question remains whether or not this is another example of providing everything but profits. Where are the people who will use the Internet to bid? According to Green, "Most people who are buying art are a bit more traditional about pieces on the high end. They still want to go and see them, or they're still dealing with their auction house and calling up the expert or the appraiser that they know. With low-end items, people figure, 'Well, what [illegible] I'll take the chance.' But high-[illegible] are different. I think it will [illegible] because people will dev[illegible] ship with the online auctio[illegible] then it will be like the old w[illegible]

Green expects would-be Inter[illegible] ders to develop a trusting relationsh[illegible] with the members of his partnership. "The advantage of something like International Auctioneers, as opposed to a Web site that takes anonymous lots from dealers, is that we're all established. We have clients, we have reputations, and people will more than likely trust us.

"I don't think any of us are trying to compete with Sotheby's and Christie's," says Green. "Those houses are selling very fine things. They're going into the stratosphere with their prices, selling paintings for twenty million dollars. But we all have our niche," he adds. "We sell paintings for ten thousand to five million with no problem. We feel that a painting in that price range requires more time with the client. For us, clients are more important than they would be to Sotheby's or Christie's." Sotheby's and Christie's may not agree, but it stands to reason that we shall see million-dollar bidders on the Internet before we see bids of twenty times that sum.

> Thanks to the Internet, more people know more easily what is being offered in salesrooms they once had little or no knowledge of.

Green believes that the move onto the Internet has been very good for the art auction houses because it has significantly increased the number of bidders. Thanks to the Internet, more people know more easily what is being offered in salesrooms they once had little or no knowledge of. And unlike the situation with items that have moved out of the real store and into the virtual one, this has not resulted in a drop in prices but a rise, which Green attributes to the larger number of people who are taking part in the auctions.

"Auctioning is a little like gambling [illegible] r the stock market," he notes. "You [illegible] finitely get caught up in the whole [illegible] f, 'I don't want to let some- [illegible] get this,' 'This is mine,'" he [illegible] an attack of auction fever [illegible] e a bidder's common sense.

[illegible] first started working in the auction business, there was a very old auctioneer in my auction house, and he always had a pencil that he would tap back and forth rhythmically while he was doing the sale. I asked him once why he did that, and he said, 'You have to establish a rhythm, because you start to say ten-dollars, ten-dollars, fifteen-dollars, twenty-dollars, twenty-dollars—it's almost hypnotic. It gets people to start raising their hands in a rhythmic fashion.' And it works," says Green. "People get caught up. It's sort of like a trance."

Will the auctioneer be able to cast his trance when more people are bidding on the Internet? In a few years people at home at their computers or watching via their handheld wireless devices or sitting in the partners' salesrooms, thousands of miles away from where the auctioneer is standing, will be able to see that pencil go back and forth. The equipment to show it exists now (though it is in its early stages), and one reason it is not yet being used, according to Green, is that the service still costs too much. But costs invariably drop, so it is likely that in a few years anyone who wishes to can virtually be in the auction room where the action is taking place.

And how will that affect the mood and tempo? "There's always a danger that with all this technology you're going to break up the rhythm," says Green. "But we've found that at the simultaneous auctions, the bidding comes fast and furious. For one thing, people are fascinated by the technology, so they're happy to be bidding. It's fun for them. At Butterfields in Los Angeles for example, they were bidding on an Alexander Calder sculpture, which, I think, started at fifteen thousand. It went up to about thirty thousand, and it would have sold to someone in Los Angeles for that amount, but other cities started jumping in. Zurich, New York, Vienna! It went up in five minutes from thirty thousand to eighty-five thousand and it ultimately sold to a bidder in Zurich. That kind of excitement communicates itself to distant points."

In case you haven't made your fortune these past twelve months sitting a

continued on page 17

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HOLIDAY E-SHOPPING

continued from page 168

your computer day-trading and therefore cannot afford to drop the better part of a hundred grand on a Calder, there is still plenty for you to scarf up with your modem and your mouse this holiday season. Almost every retailer of any pretension has a Web page, where the virtual proprietor is standing rubbing his hands and bowing in the traditionally obsequious manner. Nevertheless, you might want to have a care, since there is a difference between wanting your business and giving you the business. Some Web companies mail out print catalogues that contain far more merchandise or a greater variety of sizes than what they offer online. Retailers say they're spending money to change that, and some claim that this season they will have Internet catalogues up and running that will permit the browsing shopper to rotate merchandise and inspect it for details by hitting a zoom button. It doesn't hurt to go online and see.

Before you buy, it's a good idea to make sure that you get information on how to return merchandise. You would think that every experienced retailer would have this covered, but when some famous-name companies have taken the plunge and started selling on the Internet, they've gotten hit with a case of the shakes and been known to suffer nervous breakdowns. A big retail chain going on the Net for the first time may not be able to decide if it dares undersell its brick-and-mortar retail outlets. Should it take inventory from its three-dimensional, nonvirtual stores and hold it for its virtual Internet store? Working out these kinds of questions can induce brain spasms in upper management, the results of which may be an unhappy shopping experience for innocent civilians.) In 1999 the Federal Trade Commission fined CDNow, Macys.com, the online division of Toys "R" Us, the children's online shop KBkids.com, Patriot Computer Corporation, Minidiscnow.com and the Original Honey Baked Ham Company a total of $1.5 million for not telling customers that their Christmas orders would be late. I've had gifts I've ordered by telephone from a print catalogue arrive two months after Christmas, so nothing is fail-safe, but my impression is that ordering from famous-marque retailers just venturing into cyberspace is riskier than catalogue shopping the old-fashioned way.

But that was two years ago, and this is this year—the first Noel of the millennium. The system may have been tweaked to perfection in the interim. And the only way to find out is to indulge in the electronic excess that we as a people have become famous for. Heavens to Betsy! There's no end of electronic stuff to buy.

We assume that, unless your family is a member of an antielectronic religious sect, all persons of intermediate age already have one or more computers, but in this hour of exuberant abundance there may be some young or old person whom you want to surprise with another. You might want to think about giving them one of those colorful iMacs you see advertised on TV.

These one-piece jobbies arrive ready to go, without setups. Just plug 'em in and turn 'em on, and the next thing you know, you're in cyberspace, their built-in speakers singing the music of the electrons. And the PC I use has no fewer than two fans to keep the unnecessarily powerful parts from overheating, thus making my little office sound as though I were in an electrical generating plant. "There's no fan inside an iMac," says Apple's Scott Brodrick, who explains that the iMac is vented so that silent convection keeps it cool. Its distinctive top is slanted to make sure you don't put something on top of it and block the vents.

The Apple machines, large and small, cheap or expensive, remain the computers of choice for anyone doing work in graphics, photography or film editing. Their drawback, of course, remains that most computer programs, whether for work or games, are written for PC machines, with Apple versions coming late and sometimes not at all.

If a computer is too pedestrian for someone yearning to indulge in electronic excess, there are products aplenty. One might consider Raven sneakers, which come with sensors and an embedded microprocessor that cause the shoes to puff up and give support when the wearer is in motion and to loosen up and relax when stationary. At least as indispensable to modern electroman or -woman is the PC Iris, a device that memorizes the pattern of your eye and will not allow anyone not having your unique eye pattern to operate your computer. Having scads of secret material on my computer, I was much taken with it. But beware of pinkeye; it could put you out of business. PC Iris might find more use as a way of preventing unauthorized TV watching by the children. Speaking of children, you may have one who'd enjoy something called Glove Radar, a widget that fits on the child's baseball mitt and tells him or her how fast the ball just caught was traveling. Although the manager makes no such claim, don't be surprised if children with Glove Radar score higher on their SATs. And last, for those contemplating a Christmas vacation in the tropics, there is Buddy Phone, a thingy that enables its wearer to talk to fellow divers via ultrasound in a manner similar to that used for communication by whales.

So have a whale of a holiday, and let's hope the cetaceans take it in the spirit intended when they hear a voice coming through the ocean inviting them to knock off swimming and knock back a couple of margaritas. □

If a computer is too pedestrian for someone yearning to indulge in electronic excess, there are products aplenty.

EDITORS SELECT ESTATES FOR SALE

REMARKABLE PROPERTIES IN NEW MEXICO, FIJI, FLORENCE, TEXAS...

NEW MEXICO

PHOTOGRAPHY: ROBERT RECK

• Val Kilmer

Val Kilmer's Tesuque, New Mexico, estate is located on 27 acres at the edge of the Santa Fe National Forest, amid piñons, aspens and cottonwoods (*AD*, Apr. 1998). Kilmer took a small 1970s house and increased its size to 4,428 square feet, reorganizing the interiors in order to maximize the views. A formal dining room with a Saltillo-tile floor and a kiva-style fireplace was added during the renovations. A large master suite was built upstairs with his-and-her baths, a sitting room and a deck; he increased the size of the [illegible] which is lined with windows. The entire house was renovated in what Kilmer calls a Pueblo style, incorporating viga-and-*latilla* ceilings, plaster walls and antique doors throughout: "I wanted to establish a sensibility that would be reflective of the values of the land and of the style, movement and tradition of the area," he said. Kilmer's vision for the house is exemplified in the living room (left), which features a kiva-style fireplace. Great care was taken with the surrounding acreage, where a landscaped garden was created with indigenous plantings and rock-lined planters. Facilities built to accommodate his horses include a riding arena, stables, barns and tack rooms with extra storage space. The property includes basketball and tennis courts and above the two-car garage, a one-bedroom guest apartment that has a living room, a kitchen and a front deck with a wisteria-covered trellis. A game fence surrounds the estate, which has electronically gated front and service entrances. $2.15 million; $1.895 million for 17 acres.

For information, call our Real Estate Hot Line, 212/286-6803, x1.

continued on page 175

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EDITORS SELECT ESTATES FOR SALE

continued from page 172

CHARLESTON

In 1876 George Walton Williams built a 24,000-square-foot Italianate manor house in Charleston, South Carolina. A merchant banker who was proud of his business, Williams incorporated symbols of his success throughout the house. A rope motif on the front gate and around the exterior doors and windows represents the prosperity of his ships, while the gold-plated cornucopias that appear on the dining room ceiling and the 35 fireplaces are more obvious indicators of his wealth. Williams was also a religious man, whose convictions are symbolized in the clover designs, meant to suggest the Trinity, that are carved into much of the house's woodwork. When Williams died around the turn of the century, the property went to his eldest daughter, Sarah, and her husband, Patrick Calhoun. Patrick Calhoun was a close friend of Louis Comfort Tiffany's, and it is believed that the couple hired him in 1910 to redecorate the interior. Tiffany-style stenciling can be seen in the dining room and on the domed ceiling in the music room (left). The house eventually fell into disrepair, but it has been carefully restored over the past 30 years. Original features include 17 illustrations of scenes from Shakespeare's plays in the gentlemen's library and a demon-headed chandelier in the ladies' sitting room, designed by Williams, who hoped it would discourage gossip. The furnishings are also available and include a 1660 bed and an 1892 tall case clock from England. Price of furnishings on request. $9.5 million.

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For information, call our Real Estate Hot Line, 212/286-6803, x2.

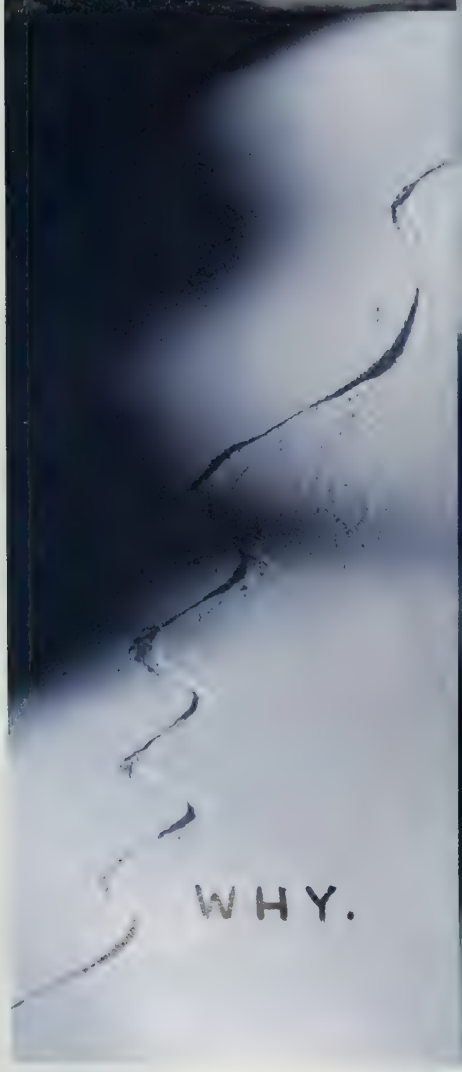
SUN VALLEY

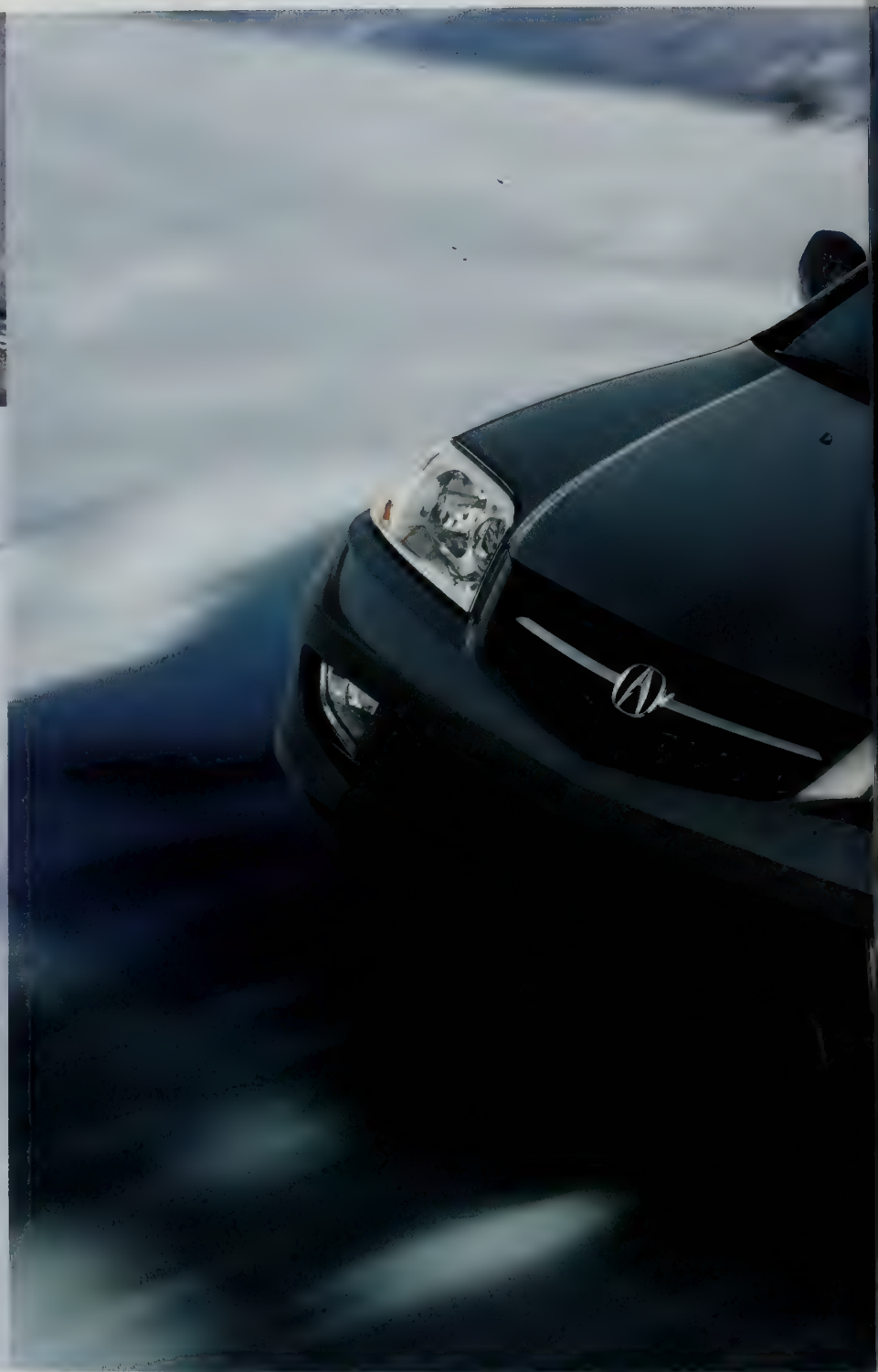
Frank K. Pennino

Just a few minutes from the trout fisheries of the Big Wood River and Silver Creek in Sun Valley, Idaho, is a 53-acre ranch with a willow- and aspen-lined stream that meanders through the property. Architect Peter Wormser designed the house with posts and beams on a symmetrical grid and skewed the ridgeline of the rusted-steel roof. Structural timbers frame walls of glass, which allows natural light to fill the great room (above right). "Since the number of windows made the exterior an integral part of the interior," says interior designer Frank K. Pennino, "I used a palette that was inspired by the landscape." An office and the master suite, one of four bedrooms, are found upstairs. $2.35 million.

For information, call our Real Estate Hot Line, 212/286-6803, x3.

continued on page 178





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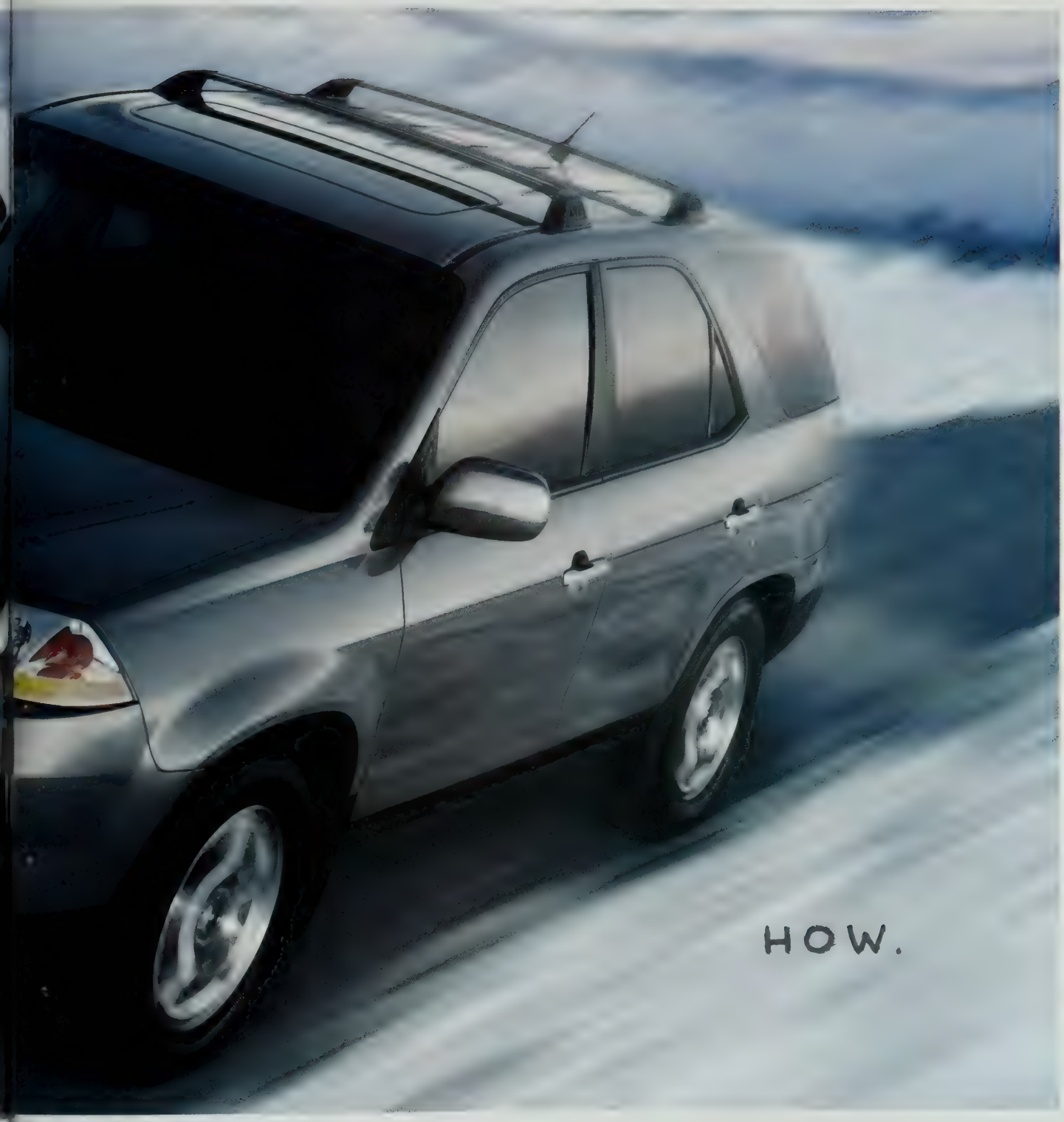

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ACURA

EDITORS SELECT ESTATES FOR SALE

continued from page 175

FIJI

Geoffrey Bawa/ Linda Garland

PHOTOGRAPHY LARRY DALE GORDON

"Minimalism, but with comfort," is how Linda Garland, designer of Lawedua (*AD*, Sept. 1994), a house in the South Pacific, describes what her clients wanted in their new home. The residence, built by Sri Lankan architect Geoffrey Bawa, is made up of a series of small, thatch-roofed structures in traditional Balinese and Fijian styles, with separate buildings for the dining room and master and guest bedrooms. Local wood, bamboo, thatch and volcanic stone—still covered in moss and lichen—were used in the construction, giving the impression, as the owner said, that the house "had just grown out of the land." One area of the living room, highlighted by a sunburst design tucked beneath the deep eaves, is open to the Koro Sea, which surrounds the 150-foot-high promontory on which the house sits. Pine posts stand near each corner of a bamboo bed, designed by Garland, in the master bedroom (left). There are only ten other houses and a resort on the island. A husband-and-wife team of caretakers lives on the premises. All furnishings, a 20-foot boat and a vehicle are included. $2.65 million.

For information, call our Real Estate Hot Line, 212/286-6803, x4.

TEXAS

When Tyler Bea[illegible] movies for [illegible] wife, Teresa, we[illegible] ought in [illegible] signing their house (*AD*, j[illegible] 1997) on 212 acres in Star, Tex[illegible] [illegible]dred tons of they looked to the houses and [illegible] [illegible]," Beard said of [illegible] [illegible]ructure, with a deep-set porch. Hand-hewn wood was used for beams, doors and windows. The house has two great rooms, one of which includes a dining area and the other a bedroom. The guest bedroom has a separate entrance. $795,000

For information, call our Real Estate Hot Line, 212/286-6803, x5

continued on page 18[illegible]

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EDITORS SELECT ESTATES FOR SALE

continued from page 178

VERMONT

On 74 acres of pasture and woodland in Barnard, Vermont, is a recently renovated 1794 house and barn. The 8,700-square-foot clapboard residence has wide-plank pine floors throughout, as well as built-in cupboards and raised paneling. The main living rooms and a chef's kitchen occupy the first floor. A brick patio is accessed through French doors from the kitchen and the great room. Three staircases lead upstairs to three bedrooms, the master suite and maid's quarters. A three-story barn, with stalls and a heated tack room, also houses a great room with a deck, and a guest apartment with cherry beaded-board paneling. $2.575 million.

For information, call our Real Estate Hot Line, 212/286-6803, x6.

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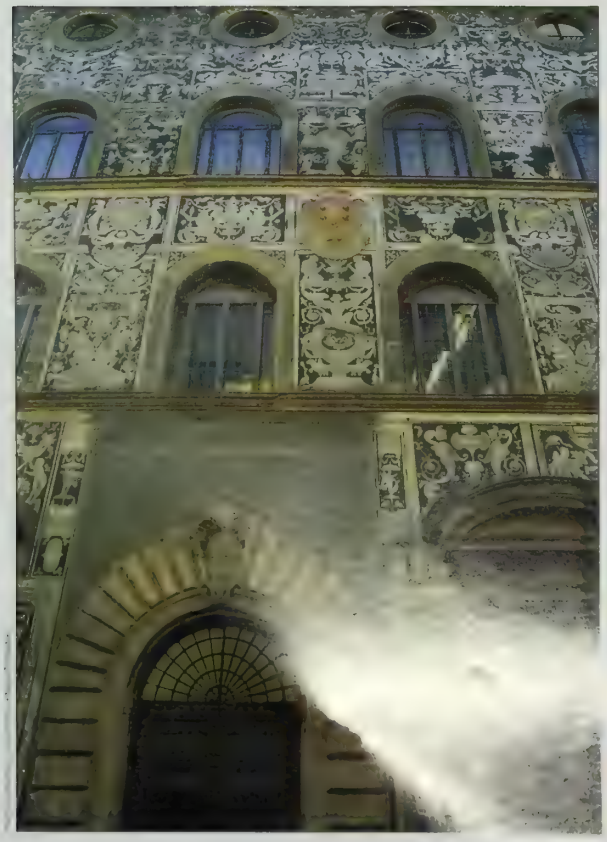

FLORENCE

An apartment occupying the major part of a 16th-century building with an elaborate frescoed façade is near the Ponte Vecchio in Florence, Italy. Imposing entrance gates provide access to a one-bedroom staff apartment, a stairway and an elevator that leads to the reception area, with a terra-cotta-tiled floor, which is located on the second level. Also on the second floor are the living room (below), a dining room, the master bedroom and a study with a terrace that overlooks the church of Santo Spirito. A kitchen and four additional bedrooms are on the mezzanine level. The large rooftop terrace provides views of the Duomo and the Palazzo Pitti. £2 million ($2.93 million).

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continued on page 18

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EDITORS SELECT ESTATES FOR SALE

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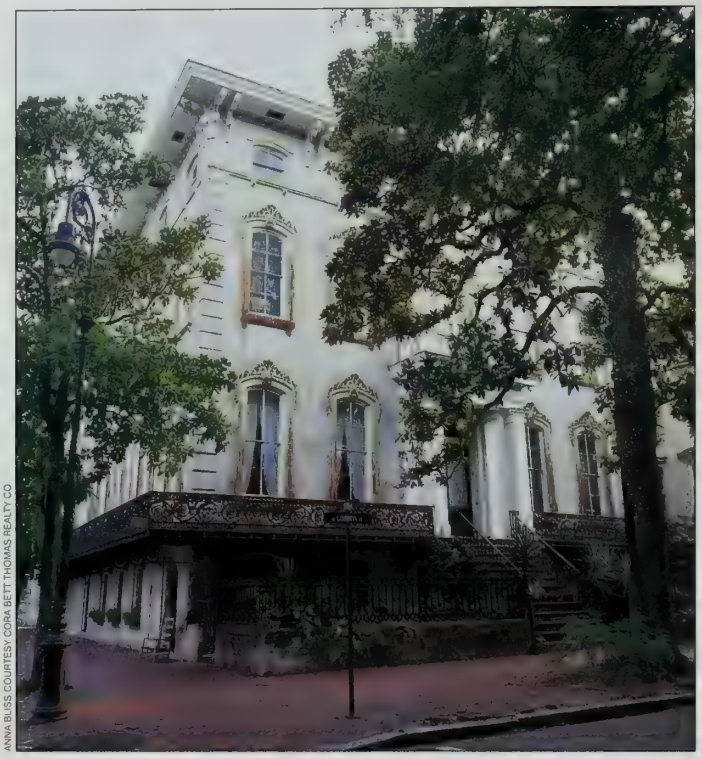
SAVANNAH

The Noble Hardee House was one of 100 buildings that garnered an "Exceptional" rating from the Historic Savannah Foundation Survey. Construction on the residence began in 1860 and was completed just after the Civil War. The building's history includes a visit from President Chester A. Arthur, who was entertained there during a trip to Georgia in 1883; it also served as a part of Armstrong Atlantic State University for a brief period. Situated on Savannah's Monterey Square, the 14,000-square-foot residence is considered one of the finest examples of Italianate architecture in the city. Cast-iron surrounds crown the double-hung windows of the façade, while elaborate iron balconies run the length of the house. A courtyard garden extends off the basement level, which is currently occupied by an antiques shop, and the parlor level contains an almost 50-foot entrance hall, two 19th-century chandeliers and a living room with a 15-foot ceiling and two fireplaces. A ballroom and six bedrooms are found upstairs. The four-story building features an attic level with windows that look out between the paired brackets of the deep overhang. From the attic, a stairway leads to the belvedere, which offers panoramic views of Forsyth Park, Monterey Square and neighboring Mercer House. $3.5 million.



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EDITORS SELECT ESTATES FOR SALE

NEW YORK

● Delano & Aldrich

In 1928 Delano & Aldrich designed a brick-and-slate mansion in the village of Muttontown, New York. The architects used boiserie, crown moldings, Doric columns and carved marble mantels throughout the three-story house. The reception room boasts a harlequin marble floor, and the grand salon has three sets of French doors leading to a terrace. Four bedrooms and a master suite are on the second floor; staff quarters are located above. Surrounding the residence are 12 acres of formal lawn, an ancient hemlock allée and woodland. $5.95 million. □

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Walter Craven may have made a name for himself with his own line of functional, playful furniture, but he hasn't abandoned his first career as a custom metalworker.

"Many people don't realize that Walter is a valuable source to the trade," says **Gary Hutton**, who asked Craven to build a metal staircase he designed (far right). "But he started out doing custom projects and is still one of the best metalworkers around." Craven's work for **Blank and Cables**, the San Francisco company he founded four years ago, combines the creative impulses of a furniture designer and the knowledge of an experienced welder.

"We specialize in unique commissions that call for an artistic hand," says Craven. "It's my job to take an idea and bring it into the physical world." Hutton's staircase, for example, required a great deal of engineering. "A lot of math went into that," Craven notes. "We were making metal do what it didn't want to do." Blank and Cables, 615 Indiana St., San Francisco, CA 94107; 415/648-3842.

PHOTOGRAPHY: JIM MCHUGH

Walter Craven with his wood, aluminum and steel Camel chair

...mino, a ...able and ...l, right, a ...een drum stool

LONDON'S NEW LOOK

Designing furniture isn't usually part of an antiques dealer's repertoire, but **Jean-Claude Ciancimino** has revisited his early years as an artist and ceramist with a new line of lacquered and shagreen tables and lamps. Ciancimino, who has a shop in London, is known for his selection of Art Déco designs and 16th-, 17th- and 18th-century Chinese furniture. The pieces in the new collection, which is influenced by the styles he's carried for years, are made from naturally dark or pale sha...en and in hues of lacquer ... from black to beige in ...ackle or cloth finishes.

"I w... produce a texture that's never been seen in modern design," Ciancimino says. The new line is displayed in the London showroom in a minimalist setting. Ciancimino, 99 Pimlico Rd., London SW1W 8PH, 44-20-7730-9950.

continued on page 18

"Beacon Hill always has its finger on the pulse."

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IN THE SHOWROOMS

By Jeffrey Simpson

● Cowtan & Tout/Larsen

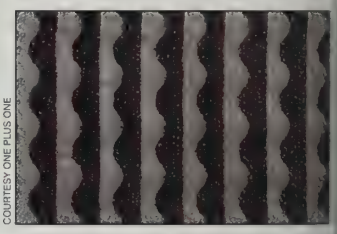
Several fabrics recently introduced by Cowtan & Tout and Larsen (212/753-4488), both under the umbrella of Colefax & Fowler, feature the traditional styles for which they're known. From Cowtan & Tout, *Imara* shows a flower design printed on cotton with the dense, sharply outlined imagery associated with Japanese watercolors. *Vanessa* has a pattern of fruit and leaves separated by scrolls and arabesques on union cloth. Larsen has applied a modern aesthetic to its embroidered botanical design *Bouquet Garni*, which has herbs stitched in natural tones on a white cotton background.

COURTESY COWTAN & TOUT

Right, Cowtan & Tout's *Vanessa*, a new union cloth

● One Plus One

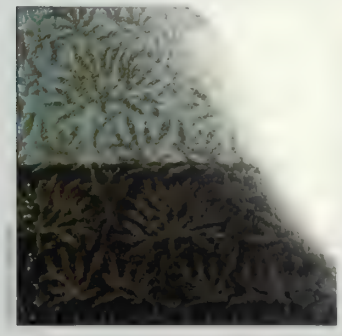
A division of New York–based DesignTex (800/221-1540), One Plus One has a new collection of fabrics called Oxymoron. The line includes some modernist designs as well as a variation on a traditional cut-velvet pattern. *Jumbo Shrimp* (below) is made up of wavy lines in beige and brown, while *Definite Maybe* is a woven raffia fabric that comes in natural colors such as nutmeg, straw and wheat. *Unbiased Opinion* is a silk fabric with a design of interlocking circles and scrolls.



COURTESY ONE PLUS ONE

● Michael Taylor Designs

Sofa [illegible] Michael Taylor [illegible] (718/948-9940) carries [illegible] scale, d[illegible] ture crea[illegible] Taylor, wh[illegible] California look. Michael's Sofa (above) is a recent adaptation of one of Taylor's baroque designs. The sofa is covered in chintz and has a scalloped and fringed apron.



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● Costikyan

Le Jardin, a new collection from Costikyan (718/726-1090), features handmade petit point and needlepoint rugs from China that draw on a variety of sources. Each rug uses between 40 and 60 colors and takes up to four months to create. *Giverny*, a French-style rug, has a trellis pattern with clusters of flowers and fruit inside each diamond. Another rug, which is part of Costikyan's Pinstripe collection, takes on the Art Nouveau motif of sinuous lilies, in red and pink, arranged in rows. A third design, also in the Pinstripe collection, revives the 19th-century English vernacular style with a checkerboard of alternating squares in brown and beige, each filled with a bouquet of wildflowers. □

Costikyan's *Giverny*, a French-style trellis-pattern rug, below

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Text by Richard Conniff/Photography by Tim Beddow

If ponds and lakes are the eyes of the earth, as Thoreau once said about Walden, then dunes are her soft flanks, ribbed by the wind, dimpled, sinuous, cowling like a hip around pale shadows. They are strange, spare, sensual places.

At Sossusvlei in Namibia, on the southwestern edge of Africa, the red dunes rise in places more than eight hundred feet above the plain, in two parallel lines almost forty miles long. They are living creatures. The morning wind lifts a swirling cloud of sand from the ridgelines, so the dunes seem to smoke in the rising sun. Powder-soft sand comes spinning and circling down the slip face and does a dance around the visitor's feet.

TOP: Melding with the Namib Desert's sand dune panorama are the guest villas of Sossusvlei Mountain Lodge in Namibia. LEFT: Open Land Rovers take visitors through the NamibRand Nature Reserve for early morning and evening wildlife viewing.

ABOVE: The lounge in the main lodge, which includes a study/library, dining room, bar, veranda and circular plunge pool, was designed by Johannesburg decorator Jeanette Thomas. The furniture was chosen to echo the subtle curves and colors of the landscape.

Even the name of the place sounds like breat much of Namibian cul a blend of African and pean influences. *Sossu* from the language of Nama people, who live in th region, and it means "plac where the waters gather." *Vlei* is an Afrikaans word for the marsh, or pan, nestled in the eastern end of the dunes.

Somewhat apart from the dunes, tucked away in a cor- of the Nubib Mountains, Mountain Lodge, d in 1999. Its ing to Steven ages the Gilda, a taste of the deser olute serenity." The first-time tourists in Euro dose on cathedrals, says Mavromatis, visitors in Africa often grow weary of platform tents, lions and after-dinner "Zulu dancers." So Sossusvlei is designed to feel more like home —the sort of home one might have in Taos, New Mexico, or Jackson Hole, Wyoming.

The lodge's ten villas are spread out across a natural amphitheater. Approached from behind and above, the villa are unobtrusive. Stan Hay man, of CHT Architects i Durban, South Africa, chos slate for the roofs to echo th autumnal tones of the land scape. Curved walls of roug local igneous rock blend int the hillside and enclose eac villa in its own world.

If the exteriors are as rus tic as the desert, the interior

RIGHT: The main lodge was created by architect Stan Hayman to appear to emerge from and be part of the stony earth. BELOW RIGHT: The lodge's circular, infinity-edge pool overlooks the grassy plains, where one may spot grazing springbok, zebras or oryx.

are vast and comfortable. At traditional safari lodges, the rooms tend to be little more than places to sleep between game drives. But at Sossusvlei, the villa itself is the point, a place to linger and relax. Each has a living room in the yellow, cream and ocher tones of the desert, and behind it, an elevated bedroom area, with a skylight overhead for stargazing. The front of the villa is all glass, and both bedroom and living room look out onto a plain where springbok and oryx graze. Jeanette Thomas, an interior designer from Johannesburg, wanted to avoid any hint of the cubicle. So even the bath has walls of glass, giving the visi-

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OVE: A guest villa, one of the tel's ten, is also decorated in the nes of the desert. Each suite—set ll apart from the other units to sure privacy—has large windows ening onto the dunes and a sky-ht over the bed that allows ghttime viewing of the stars.

GHT: Flanked by stone-and-concete columns, floor-to-ceiling windows and glass doors in the dining om offer expansive vistas of the rrounding mountains and plains.

The Milestone

COMFORT AND ELEGANCE SUFFUSE A LONDON LANDMARK

Interior Design by Beatrice Tollman
Text by Georgina Howell
Photography by Scott Frances

So many well-traveled people don't like big hotels," says Beatrice Tollman. "I wanted to ve them something like a eautiful private house, with staff that is second to none. ou can build a palace and fill with exquisite paintings d furniture, but in the end s the personal attention at makes the difference."

The Milestone Hotel in ondon has been called one the best hotels in the

Across from Kensington Gardens in London is the Milestone, a five-star boutique hotel. "I want our guests to feel pampered," says Beatrice Tollman, the hotel's designer and president. OPPOSITE: Damaged by fire in 1986, the Victorian building has been restored.

ABOVE: Guests can enjoy afternoon tea in the Park Lounge. Schumacher wallcovering and drapery fabrics. Cowtan & Tout striped chair fabric. LEFT: Meals are served in the Conservatory, a new addition that Tollman designed and had surrounded by window boxes.

ABOVE: "The Safari Suite evolved from my South African background," says Tollman. "I wanted to give our guests an African experience with a more refined and sophisticated interpretation." Bust and wrought iron tables from South Africa. Kravet animal-inspired print fabric.

Each of the Milestone's 45 rooms, 12 suites and 6 apartments features a unique design. RIGHT: "The Prince Albert Suite has twenty-foot ceilings," says Tollman. "The proportions of the furniture had to be balanced." Drapery and bed fabrics from Kravet. Lee Jofa chair fabric.

world, but it only has forty-five rooms, a dozen suites and six apartments. Overlooking Kensington Palace and Gardens, it is a jewel in the crown of Tollman's Red Carnation Hotels, a handful of small, clublike establishments in London as well as the Chesterfield in Palm Beach, Florida.

Some Londoners cite the former Draycott as the first of the boutique hotels, with its bowl of apples at the front desk. Some credit Blakes

here each room is decorat-
l differently (see *Architec-
ral Digest*, April 1988). Now
e Milestone has gone them
he better. In the late after-
on, guests may help them-
lves from a tray of sparkling
inks set out in the lobby, as
they were at home.

Bea Tollman says she is
t interested in fashion, and
e cannot remember the
me of the designer of the
arp scarlet suit she wears,
t her sense of style is ev-
ywhere. Born in South Africa and trained as a nursery school teacher, she thought she would help out "for a month or two" at her husband's Johannesburg hotel before landing a job at a school. Over thirty-five years later she is founder and president of what have been called "the baby grands" of London's hotel world. "The décor was the easy part," she recalls. "But when we got to our first five-star hotel, I went from choosing fabrics to answering questions like, 'Where do you want the air-conditioning ducts?' and, 'How do you want the electrics laid out?'"

She designs her hotels herself, buying treasures at auctions and distributing them throughout the public and private rooms: a gilt nineteenth-century Russian sofa in the lobby; a collection of carved rosewood French sofas and chairs, covered in a fine needlepoint of red and pink Victorian roses, in the sitting room.

On arrival, guests are greeted by a multilingual butler, who offers to unpack for them. They can choose either a cup of Japanese green peach tea or a glass of champagne. In the evening, musicians play softly in the bar and the lounge. Guests returning after the theater can have a midnight-feast basket delivered to their rooms. "I thought I'd died and gone to heaven," a recent guest wrote in the visitors' book.

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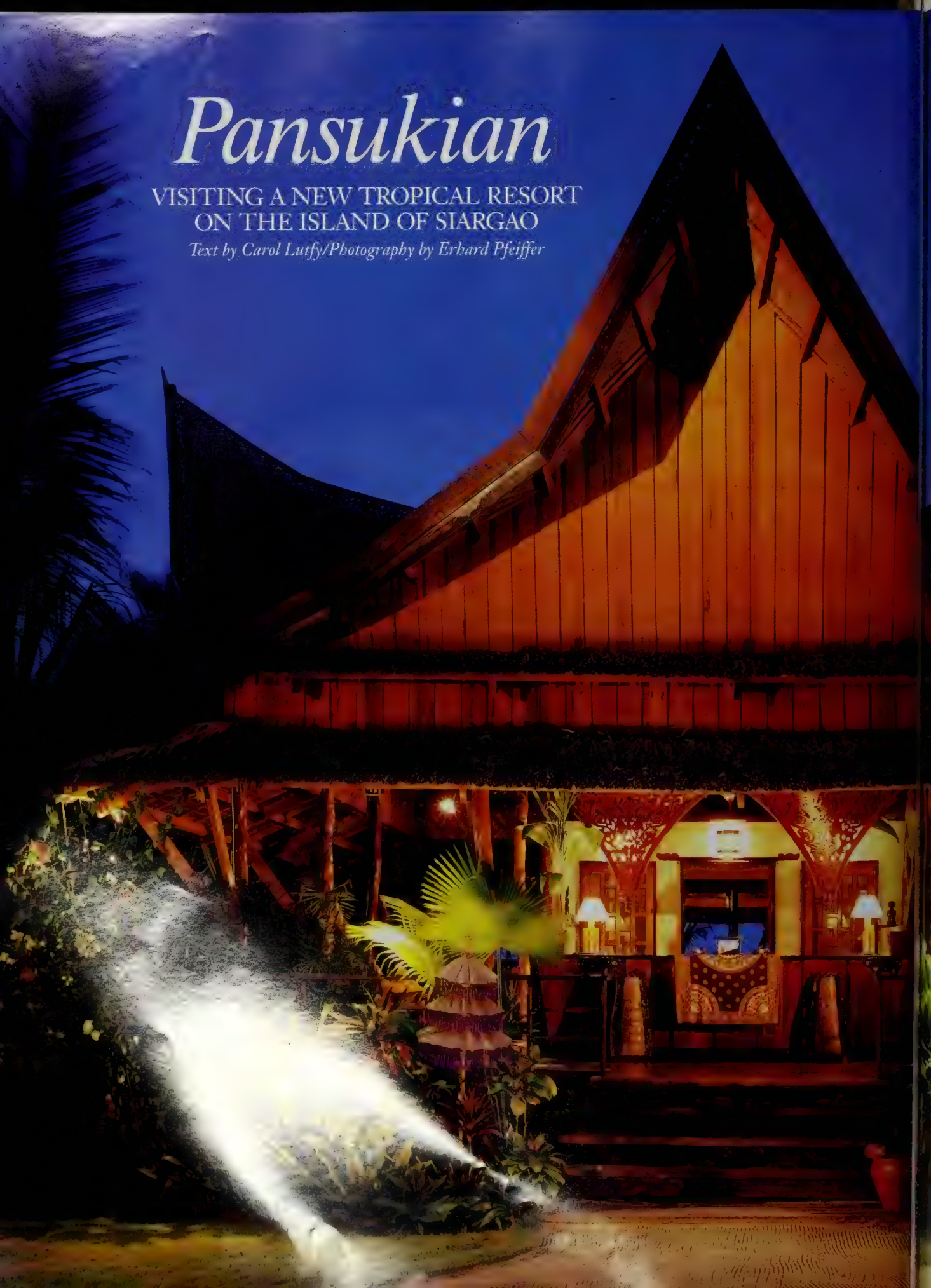
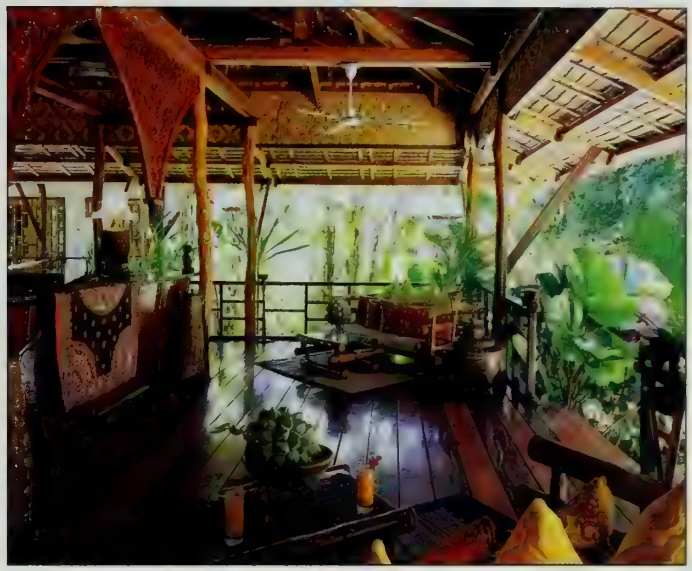
Pansukian

VISITING A NEW TROPICAL RESORT ON THE ISLAND OF SIARGAO

Text by Carol Lutfy/Photography by Erhard Pfeiffer





Even before I became a lawyer, I wanted to build a resort," Nicolas Rambeau recalls. "Wherever I traveled, I was always on the lookout for exotic islands."

Rambeau, who hails from Paris, was drawn in particular to the Philippines. He fell in love, he says, with the mystery of the labyrinthine archipelago of 7,107 islands, thousands of which have neither inhabitants nor names. "The Philippines gives you a sense that everything is possible. There's a combination of challenge, potential and beauty that makes it feel like the ultimate frontier," he says.

In 1987 a local pilot pointed out a pristine strip of white-sand beach that he had spotted from the plane. Rambeau later identified it as a peninsula on Siargao, an island off the northeast coast of Mindanao. Siargao was graced with idyllic natural beauty—exotic wildlife, magnificent rock formations, vast tracts of mangroves, coral reefs and a spectacular surf. Yet it was virtually unknown to tourists. "The mayor told me that I was the first foreigner to visit the island in three years," Rambeau says. "Most of the others had been missionaries or crazy people like me."

Rambeau was so enchanted that he bought a thirty-two-acre coconut plantation on the southernmost tip of the island. It is nestled between a mangrove reserve and a peaceful lagoon overlooking a sandbar called Pansukian—literally, "sea urchin island"—from which Rambeau derived the resort's name. Formerly a well-known crim-

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LEFT: Visitors to Pansukian Tropical Resort, on Siargao Island in the Philippines, are greeted at the open-sided reception area. ABOVE: Owner Nicolas Rambeau, who supervised all aspects of the resort's design and landscaping, created the intricate wood carving over the desk.

FAR LEFT: The resort's nine cottages include verandas that overlook coconut and banana groves. LEFT: Vaulted ceilings add airiness to the guest rooms. The drapery rods, which are made of blowpipes, were brought in from the northern Philippines.

BELOW: The beach pagoda faces the Pacific. Its roof reflects a mixture of southern Philippine, Indonesian and Thai influences. "I drew all the plans for the roofs in three hours in a hotel room," says Rambeau, "but it took five years to realize them."

LEFT: A hammock and a *bamar*, a vase made out of a tree trunk, are at the far end of one cottage terrace. ABOVE: Visitors can cruise the resort's waters in one of its many boats.

Alvear Palace

THE GEM OF BUENOS AIRES SHINES AGAIN

Interior Architecture by Ariel Levy/Text by Mitchell Owens
Photography by Reto Guntli

Chic, minimalist hotels may have become all the rage, but when a beloved grande dame is sensitively revived after decades of neglect—and once again becomes the hottest spot in town—it is worth remembering the drawing power of sheer old-fashioned luxury.

From the moment the Alvear Palace Hotel opened in 1932 in Buenos Aires's elegant Recoleta neighborhood, it was a mecca for fashionable *porteños*, as residents of this port city are known.

Debutantes made their curtsies in its rococo ballrooms, businessmen puffed cigars in the chandelier-illuminated bar, and international movie stars whirled through its revolving doors. Not surprisingly, a Dior-clad Eva Duarte de Perón, the country's idolized first lady, visited this landmark, which bears the family name of one of her husband's presidential predecessors, Marcelo Torcuato de Alvear.

"It's the only old hotel left from the days of Buenos Aires's good times," says New York–based designer Juan Pablo Molyneux, who once lived across the street with his wife, Pilar. However, by the time Molyneux knew it, the Alvear had lost its luster, its suites transformed into apartments as political unrest shook up the capital and tourism declined. "It remained alive," he adds. "But just barely."

Luckily, the hotel's majestic bones were intact when it was acquired by new owners in 1984. Architect Valentín Marcos Brodsky's sleek limestone façade, an Art Déco interpretation of eighteenth-century Neoclassicism, had survived. So had its storied high-French interiors. Still, all was sadly faded and scuffed.

"People told us that we'd lost the Alvear," says Ariel Levy, the architect who has overseen the restoration. But period photographs showed décors that were "much darker and more neutral," he notes, than the new owners were willing to embrace. "We wanted to make it more colorful, with more personality."

Under the direction of Berta and Fortuna Sutton Dabbah, the wife and sister, respectively, of the new owners, Levy began to create a cozy but spirited grandeur that would respect the hotel's decades-old eminence—what

ABOVE LEFT: The Alvear Palace Ho- Buenos Aires, built in 1932 by t Valentín Marcos Brodsky, d by architect Ariel Levy. obby has retained the a d gilt moldings. The S. de Quirno, 1865, eyrredon.

OPPOSITE: The winter garden, next to the restaurant L'Orangerie, has chairs of African mahogany, covered in French fabrics, and pots filled with poinsettias, which are popular in Argentina. The mix reflects Buenos Aires's sophisticated blend of cultures. Frette tablecloths.

ALVEAR PALACE
HOTEL

Opposite: Walls and pilasters of Breccia marble and Louis XVI–style chairs define the opulent lobby bar. Right: A Governor's Suite, one of 210 rooms at the hotel, has a Louis XVI–style headboard and mahogany-and-ormolu bedside tables.

Berta Sutton Dabbah calls its architectural greatness and privileged location."

Though she and her sister-in-law were initially inspired by visits to the Lanesborough in London, the St. Regis in New York and the Hôtel de Crillon in Paris—each of which provided clues to, in Fortuna Sutton Dabbah's words, "the elegance, charm, spirit and style" they desired—ultimately it was the melting-pot culture of the city that led the renovation program.

"In Buenos Aires, our families all come from somewhere else: Italy, France, England, all over," says Levy. "And the Alvear reflects that heritage."

So while the marble-clad bar shelters reproduction chairs whose Louis XVI–style silhouette recalls the work of ancien régime cabinetmaker Georges Jacob, the wood used in their construction is caoba, a mahogany imported from Africa. Italian cottons drape the tables in the main dining room, L'Orangerie, and tea is served from European silver tea sets found at antiques shops in the nearby San Telmo district. Chinese porcelains show up on every floor, the famille noir and famille rose accessories serving as subtle reminders of Buenos Aires's growing Asian population.

Today the Alvear is back in business. Spotlights rake the façade, flags flutter along the gilt-iron marque, and once again, celebrities from around the world—Sophia Loren, Salma Hayek, Oliver Stone, the king and queen of Spain—sign the guest book. More important, however, are the *porteños* who crowd the halls in evenings, bejeweled ladies escorted by gentlemen in black tie, arriving to attend a wedding party or to dine at the only Relais Gourmands restaurant in Argentina, La Bourgogne. It is a scene that echoes the Alvear's glory days as much as it expresses the hotel's renaissance.

As Ariel Levy remembers, a recent local summed up the city's sentiment, saying, with a proud smile, "You did it. You gave it back to us." □

Left: The modern amenities at the Alvear Palace include a two-story health club, which replaced a group of guest rooms on the lower floors. The swimming pool has a jet that allows guests to swim against the current.

UXU Ranch

TRADITIONAL WESTERN LIVING AT A DUDE RANCH NEAR YELLOWSTONE

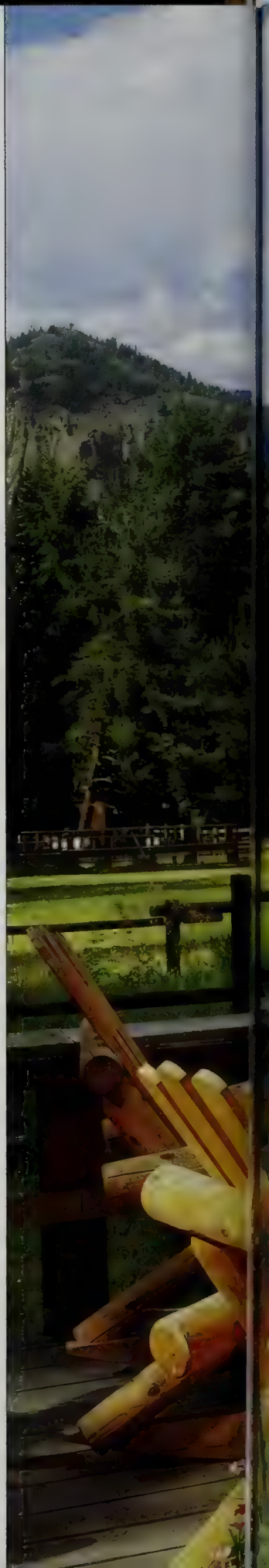
Text by Elizabeth Clair Flood/Photography by Roger Wade

Seventeen miles from Yellowstone National Park is the UXU Ranch in Wapiti, Wyoming. The property is run each summer as a dude ranch by owner Hamilton Bryan (above right). ABOVE: A branded sign welcomes visitors to the main lodge, built in the early 1930s.

BELOW: The lodge's living room is a place for guests to congregate and play cards or read. Furnishings include a club chair by Cody designer J. Mike Patrick of New West, as well as rustic 1930s pieces. RIGHT: The deck looks out over meadows and the Absaroka Range.

Struthers Burt, a Philadelphia gentleman and 1920s Wyoming dude rancher, once summed up the business in a sentence: "It consists in giving people homemade bedsteads but 40 pound mattresses." In keeping with this tradition, Hamilton Bryan runs the UXU Ranch, a dude ranch seventeen miles from Yellowstone National Park on a stretch of road Teddy Roosevelt called "the most scenic fifty-two miles in America." Like Burt, Bryan understands the benefits of a lifestyle fashioned from both refined and roughhewn elements. He houses his guests in vintage cabins appointed with lodgepole pine furniture, fine linens French soaps and serves gourmet cuisine after a ride.

A dude rancher's job is much more complex than that of a hotelkeeper.



"It's sort of like producing a movie, and I'm the producer," Bryan says. "I really try to present an honest western experience." The UXU's guests enjoy trail riding, fly-fishing, mountain biking, hiking, water-skiing, windsurfing and guided tours of Yellowstone. Evening entertainment may include cowboy poetry, a trip to the local rodeo, a game of horseshoe or pool, or stargazing from a cabin porch. On Thursday nights, Bryan treats his guests to his specialty, a butterflied leg of lamb, and every night he joins them for dinner and conversation. In the evenings he loads the children up on hay bales stacked in his green 1929 Model AA Ford truck and drives them to the softball field.

Walking over paths blanketed in pine needles, visitors feel as though they have stepped into the past—a past with electricity and running water. Grasses and wildflowers grow through buck-and-rail fences, and pine and cottonwood trees shade the eleven cabins on the property. Snow-covered peaks rise in the distance; wildlife such as buffalo, deer, bears, elk and moose frequent the area. Inside the modest log buildings, stone fireplaces or wood stoves and vintage Old Hickory chairs create an atmosphere as comfortable as an old denim shirt.

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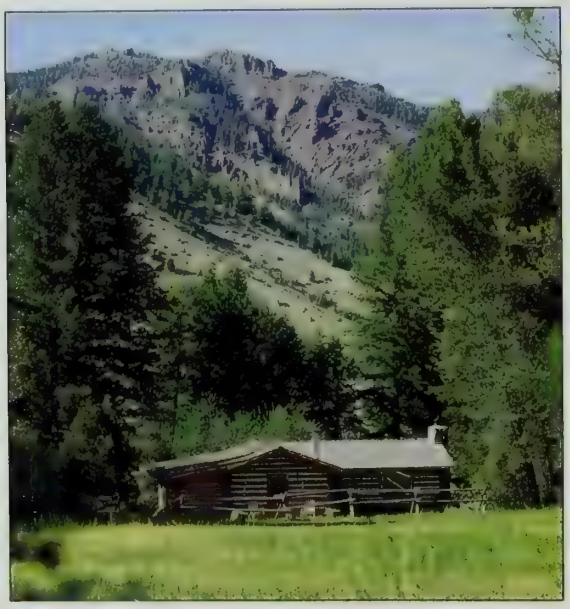
BELOW: The Hollister cabin, one of 11 guest cabins on the ranch, was once a stagecoach stop on the road from Cody to Yellowstone. BELOW RIGHT: Patrick was inspired by traditional motifs and materials, reflected in a lodgepole pine bed and Chimayo weavings.



LEFT: Among the activities offered guests are guided horseback rides. RIGHT: The sitting room of the Hideout guest cabin, built in the late 1800s as the office of a logging camp, is decorated with western antiques and Crafts-style chairs and a lamp with a rawhide-laced shade.

Hotel de Russie

A SLEEK NEW LOOK FOR ROME'S LEGENDARY NINETEENTH-CENTURY LODGINGS

LEFT: The bar lounge at the 19th-century Hotel de Russie in Rome, renovated by architect and designer Tommaso Ziffer, has elements of 1930s and 1940s design. In the niche is *Man & Woman*, 1999, by Oliviero Rainaldi. The fabrics on the sofas are from Manuel Canovas.

Interior Architecture and Design by Tommaso Ziffer/Text by Michael Frank Photography by Giancarlo Gardin

Situated a few steps off the Piazza del Popolo, one of Rome's great sun-swept squares, the newly reincarnated Hotel de Russie tips the scales back toward this corner of the Eternal City as one of its premier hotel neighborhoods. Most people associate Rome's more elegant hotels with the Via Veneto and the streets around the Spanish Steps; yet these old lodgings, with their stately names—the Hassler, the Eden, the Excelsior, the Minerva—are well matched in almost every way by the Hotel de Russie.

First established in the early nineteenth century, the Hotel de Russie et des Iles Britanniques, as it was formally known, numbered among its clientele well-to-do Russians, English grand tourists and the sort of Gilded Age American travelers Edith Wharton captured in her Italian stories. Prince Napoléon-Jérôme, nephew of the emperor, died at the hotel in 1891; Diaghilev and Picasso came with the Ballets Russes; and Stravinsky had a favorite suite.

The hotel had stopped functioning as such around World War II and for many decades housed the RAI (Radiotelevisione Italiana), whose offices occupied the building until 1993. Recently, Sir Rocco Forte's new hotel group leased the palazzo, but restoring it wasn't merely a matter of turning back the clock. "Many people in Rome expected a turn-of-the-century ambience," explains architect and designer

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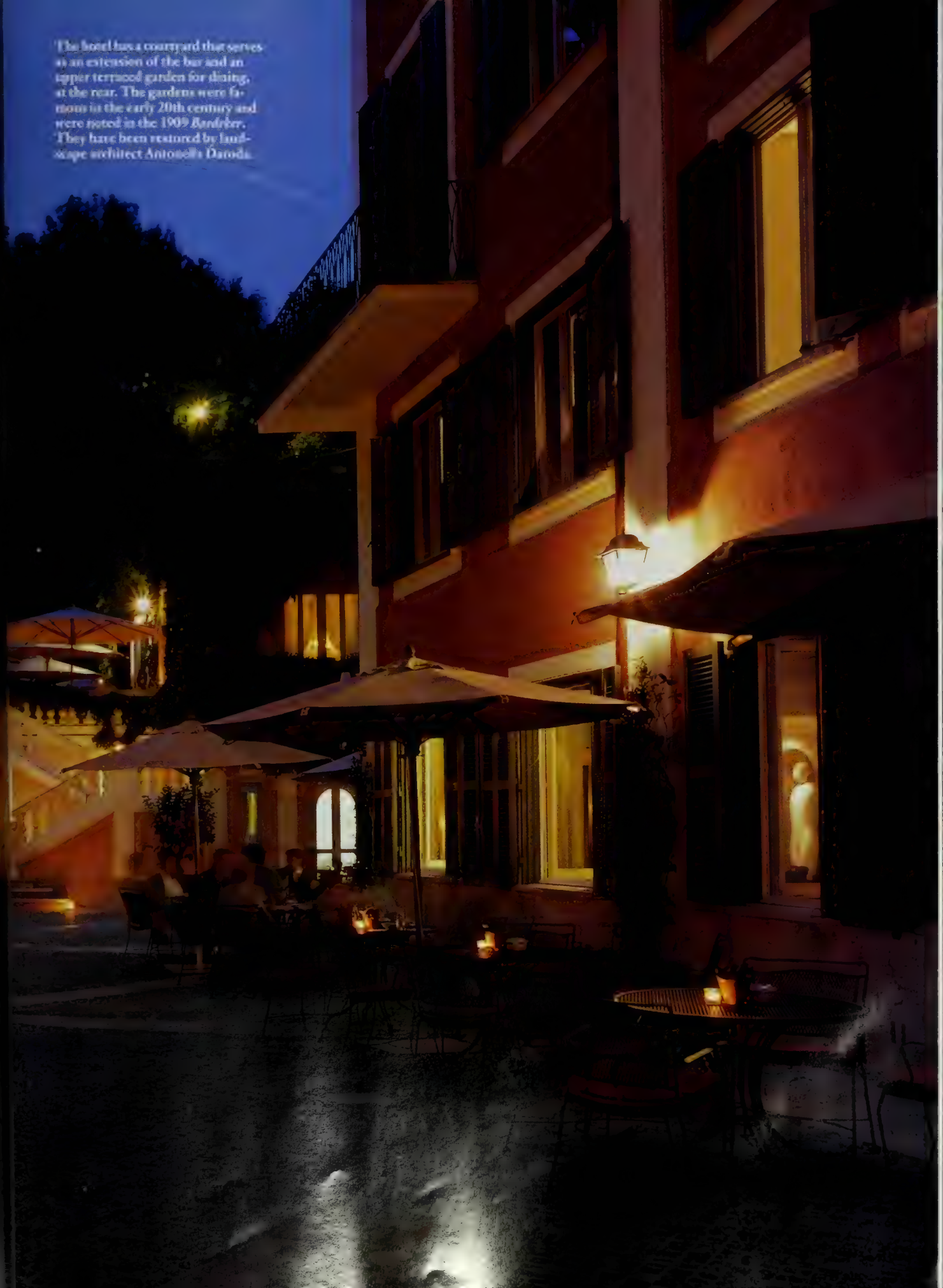
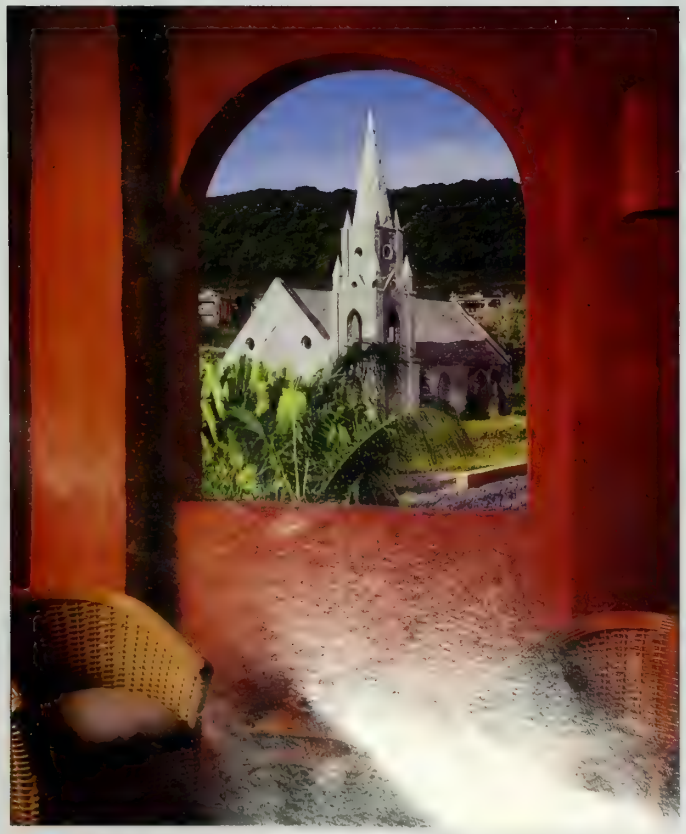
TOP RIGHT: The hotel overlooks the Piazza del Popolo. ABOVE RIGHT: *Angel Gabriel*, 1938, by Pietro Monti hangs in the lobby. George Smith leather chairs. RIGHT: "An eclectic guest room imparts an at-home feeling," says Ziffer. The photos, circa 1980, are by Robert Mapplethorpe.



The hotel has a courtyard that serves as an extension of the bar and an upper terraced garden for dining, at the rear. The gardens were famous in the early 20th century and were noted in the 1909 *Baedeker*. They have been restored by landscape architect Antonella Daroda.

I'm not a hotelier. I'm not a developer, either. I'm a banker." If Antonio Saladino, an Italian who sits at the top of a Swiss financial empire, is emphatic about who he is, he is equally emphatic about what he wants. And what he wanted a decade ago was his own piece of paradise. Visiting the Caribbean island of Mustique, he heard of another, similarly seductive island just over the horizon, Mustique's twin in everything but name. Unlike Mustique, that refuge for the superprivileged, Canouan, which is one hundred and ten miles west of Barbados, was undeveloped, almost as primitive as it was the day Columbus sailed those translucent blue waters. "In the civilized world such an opportunity doesn't exist," says Saladino.

But Saladino saw more than sun and sand in little Canouan, and he signed a ninety-nine-year lease for nearly half of it, an area about the size of New York's Central Park. Around the Bay of Carenage, the island's main attraction, he saw the possibility of a unique resort, one that would combine the posh privacy of Mustique with the glamour of the French Riviera. He envisioned a luxurious tropical village, with a professional golf course, gourmet restaurants, a lively discotheque and an elegant French-style casino. "In the Caribbean, enemy number one is boredom,"



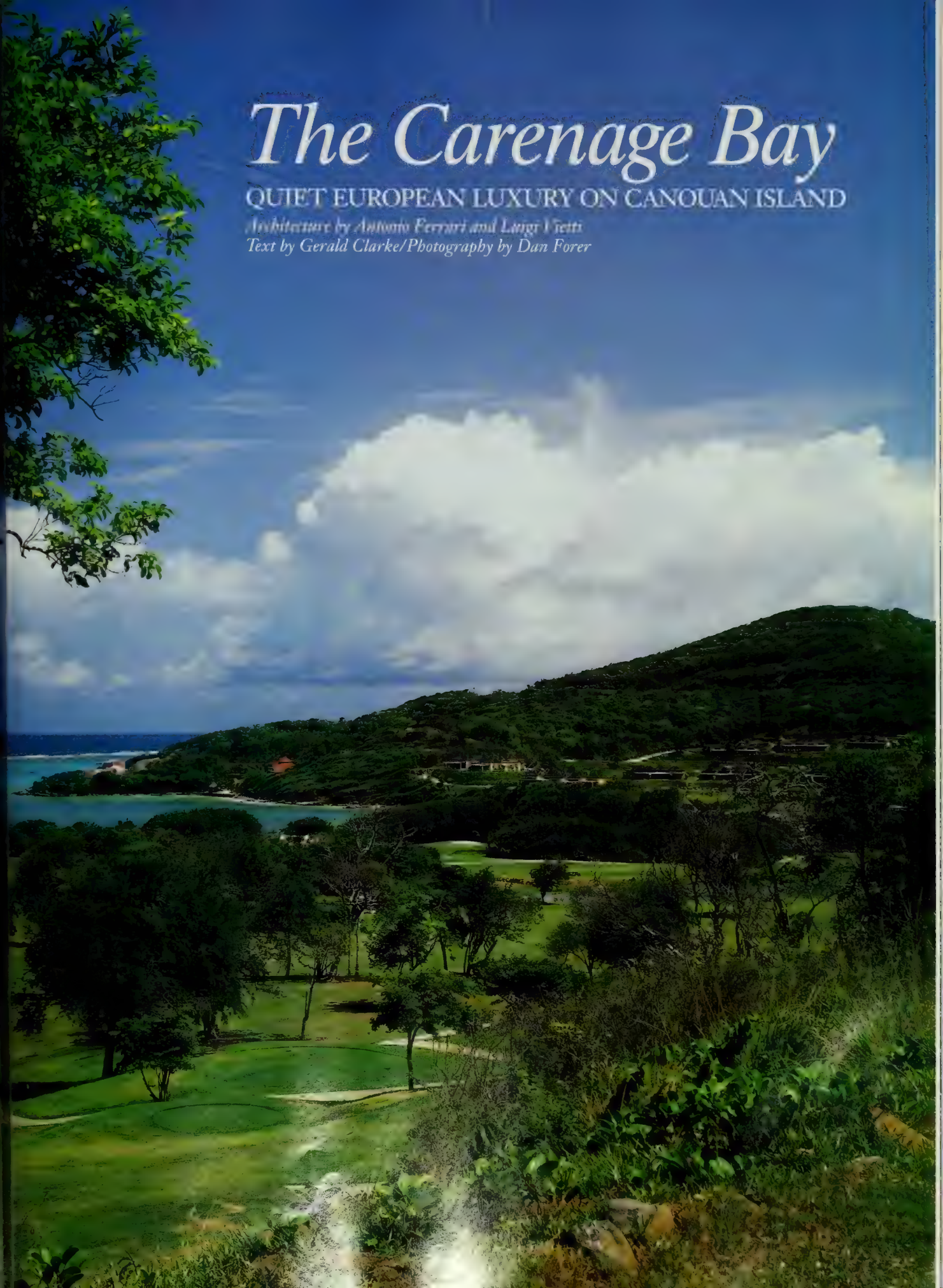
The Carenage Bay Beach & G[illegible] Club, which is situated on Can[illegible]an, a tiny island in the Grenadin[illegible] brings Italian-inspired luxury to t[illegible] Caribbean. ABOVE: A window in th[illegible] entrance hall of La Piazza restaurant frames a view of the restored 19th-century Anglican church.

The Carenage Bay

QUIET EUROPEAN LUXURY ON CANOUAN ISLAND

Architecture by Antonio Ferrari and Luigi Vietti

Text by Gerald Clarke/Photography by Dan Forer



says Antonio Ferrari, who, together with fellow architect Luigi Vietti, was chiefly responsible for carrying out Saladino's sweeping vision.

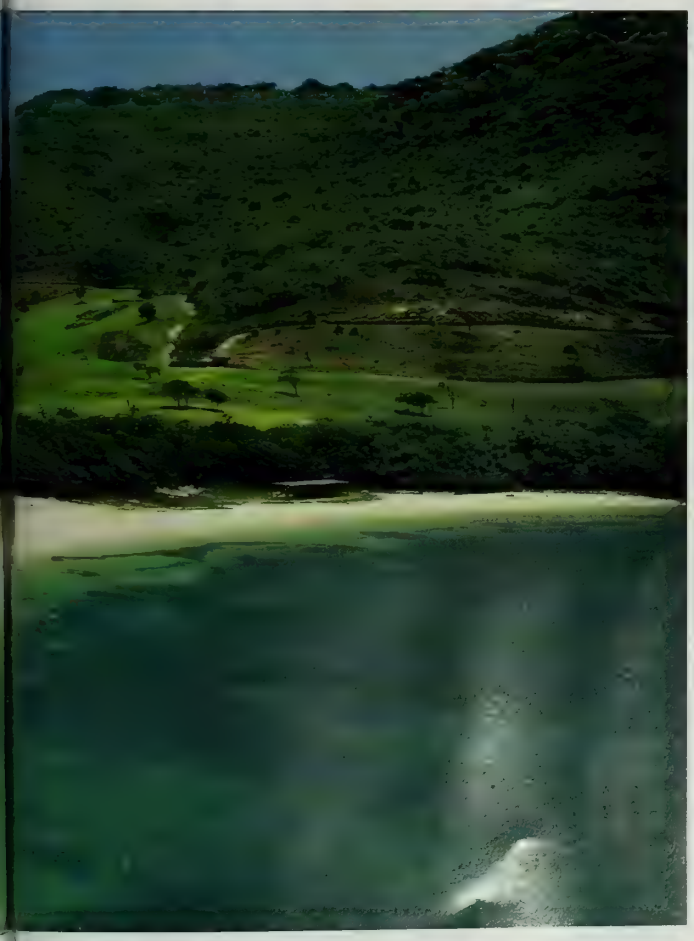
Before enemy number one could be attacked, however, enemy number two—Canouan itself—had to be tackled and tamed. Undeveloped really meant undeveloped, and though more than seven hundred people called it home, the island had neither roads nor electricity, nor anything else in the way of modern conveniences. "Canouan International Airport," proclaimed a sign at its one landing strip, but those who made the most use of it, donkeys and goats, did not even hold passports. Before landing, planes sometimes had to make four or five passes just to shoo them away. Paradise, it soon became clear, was not to be gained without a price. "When we began," says Ferrari, "there was nothing on this island but a shop selling two Coca-Colas and three beers."

First on Ferrari's agenda was the construction of a place for his architects and engineers to live; that building is now a forty-eight-room hotel in Charlestown, Canouan's main village. Next came the infrastructure: electricity, roads and an extension of the landing strip, along with fences to keep out those pesky goats and donkeys. Most important of all was a desalination plant. The Carenage Bay Beach & Golf Club, as Saladino's resort is now known, was certain

LEFT: Four interconnecting Balinese-style houses make up the Beach Club Restaurant. Walls with adobe-like finishes, *aquari-quara*-wood columns and a terra-cotta-tile floor define one of the dining rooms. The *ipe*-wood ceiling is decorated with patterns taken from Carib stone carvings.

to be extremely thirsty, and the only dependable source of water was the sea itself.

Under his agreement with the government of St. Vincent and the Grenadines—Canouan is one of that tiny nation's thirty or so islands—Saladino promised that, with the exception of management and engineers, all workers would be hired locally. Few had the necessary skills, however, and Ferrari's energetic young assistants had to spend much of their time giving on-the-job training. Even then, the team had to adjust to the languid habits of the region. "There's no way of getting anything done during carnival time," says Elena Korach, general manager of construction. "Carnival starts in February or March in Trinidad, then moves from island to island. You just have to accommodate yourself to their schedule."



TOP: A suite by the beach features a living room that opens onto a terrace sheltered by a bamboo-and-acapuwood roof. The mix of international furnishings includes Italian sofas and a Mexican low table. ABOVE: The casino terrace faces the lagoon and the southern Grenadines, beyond.

LEFT: The Beach Club, center, has piassava-fiber *palapa*-style roofs; Amazonas Indians were flown to the island to thatch them in the traditional way. A swath of white sand curves below the swimming pool, one of the largest in the West Indies.

Accommodate they did, and slowly the resort itself began to take form. It was inevitable that in a project conceived and designed by Italians, they would create a place for people to congregate—a piazza. "When we have a meeting point, we're happy," explains Ferrari. Fortunately, there was an ideal spot for such a piazza next to Canouan's only

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Spring Cottage

PRIVACY BY THE THAMES AT HISTORIC CLIVEDEN

Secure from sum
sultry ray,
Haste hither swains
and with you bring
Your ladies débonnaire
and gay,
To taste of Cliefden's
cooling spring.

[illegible] wrote an amorous [illegible]ncy beau, carried [illegible] the joys of [illegible]od pic- [illegible]spot [illegible]ng [illegible] b [illegible] gu [illegible]

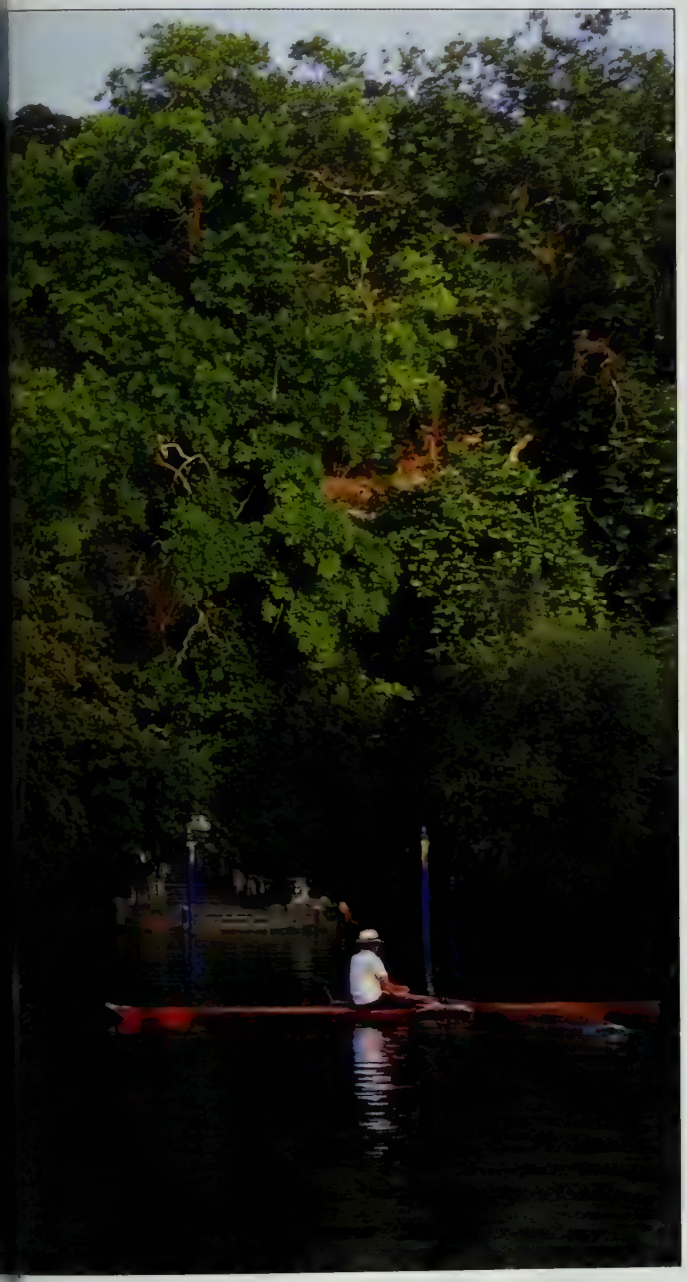
Cliveden, as a hideaway for two or for a group of up to six.

At the top of the hill, guests at the hotel live the gilded and opulent dreams of Sir Charles Barry's magnificent mansion, while down in the woods, those at the cottage live the romantic dreams of a little house that has always intended to captivate, an aristocratic arcadia. Staff scurry between the two, and a butler makes certain the dream never fails. Here the informal life comes with a silver teapot. The line between luxury and sweet nature is very fine. Spring Cottage is a world of its own.

It has long been so. An

rchitecture by Julian Harrap/Interior Design by Rupert Lord
Text by Elizabeth Lambert/Photography by James Mortimer

Architect Julian Harrap and interior designer Rupert Lord collaborated on the renovation. BELOW: A Renaissance Revival writing table is near the window in the small sitting room. BOTTOM: Elaborate Gothic Revival decoration embellishes the octagonal, domed tea room.



ghteenth-century engrav-
g shows the grove used as a
a, with fashionable visitors
erched decoratively on con-
enient stones, their pretty
oat moored up, a servant
ooping cups of the clear,
alth-giving water.

Later Queen Charlotte and
er daughters came by boat

Guests visiting the historic hotel at Cliveden, 30 miles west of London, may now stay at its newly restored Spring Cottage, which stands on the banks of the Thames. ABOVE: The oldest part of the half-timber brick-and-tile building dates to the early 19th century.

from Windsor, locals lined the banks, a band played "God Save the King," and their majesties were said to have "honoured this delightful [illegible] treat with their pr[illegible] greatly pleased with [illegible] ties of the place."

The picnic was such a suc[illegible] cess that they came again, and soon afterward their hostess, the countess of Orkney, decided she was weary of damp stones for seats and trees for shelter. In 1813 Peter Nicholson designed her a tea room [illegible] spring. It was an oc[illegible] of [illegible] ple of [illegible] [illegible] new owners [illegible] the duke and duchess of Sutherland, asked George Devey to design some cottages on the estate, picturesque little buildings with all the details of the local vernacular. Just such a cottage was constructed around the teahouse, adding rooms, covering the dome and squaring off the octagon on the outside but leaving it as a secret trea[illegible]e hidden inside. Since then [illegible] tea room created for royal[illegible] has lived on in the guise of [illegible] simple cottage.

The chimneypiece in the first-floor bedroom has the duchess of Sutherland's cipher carved into the stone. The sepia photographs in oak frames were taken from Pauline Astor's 1896–1900 album; she was once the chatelaine of Cliveden. The wardrobe is 19th century.

ABOVE: Butler Mark Lester serves tea on the south terrace. The gardens were refreshed by landscape designer Jane Fearnley-Whittingstall. RIGHT: "Queen Victoria and her favorite lady-in-waiting, the duchess of Sutherland, would meet at the tea room," says Lord.

Queen Victoria came to all. The duchess was mistress of the robes and a trusted friend, and the queen often traveled from Windsor to visit her at Cliveden. Her journal refers to "splendid woods just above the river" and the "beautiful shady walks."

At the end of the nineteenth century Cliveden was bought by William Waldorf Astor. He added surprising grandeur to Devey's cottage by putting in a stone landing stage for boats and steps, the design of which Thomas Waldo Story based on the famous Borghese balustrade that Astor had bought for the big house.

A generation later his daughter-in-law the formidable Nancy Astor, the first female to sit in the House of Commons, used that landing stage for her daily swim, and her grandson William Astor

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La Posada de Santa Fe

THE RENOVATED RESORT EMBRACES ITS VARIED PAST

Architecture by Lloyd and Tryk/Interior Design by Zimmer Hundley Associates
Text by Michael Ennis/Photography by Robert Reck

It's hard to find an American street more redolent of history than Santa Fe's Palace Avenue, where the magisterial nineteenth-century St. Francis Cathedral is a mere stripling next to such early-1600s landmarks as the Plaza and the Palace of the Governors, themselves the upstart successors to Native American pueblos. So when the new owners of one of the avenue's relatively modern additions, an eccentric 1950s adobe-style motor lodge built around the remnants of a Victorian mansion (inhabited, so locals say, by a celebrated ghost), embarked on a renovation plan, they discov-

A New Mexican inn—made up of 1940s cottages and the Victorian-era Staab house—has been transformed into La Posada de Santa Fe Resort & Spa. ABOVE: The entrance portico leads into the 19th-century building, which contains the hotel's main public areas.

RIGHT: The Spanish colonial–influenced lobby features a stone mantel, a viga-and-*latilla* ceiling and a tiled floor. Donghia sofa and pillow fabrics. BELOW: Adobe-style cottages line an elm-shaded path. Scattered around the six-acre property are 159 rooms and suites.

ered that the key to success wasn't bulldozing the past but embracing it. Reopened in 1999 after a yearlong overhaul, La Posada de Santa Fe Resort & Spa celebrates the virtue of making something new old again: A six-acre oasis of southwestern tranquillity just two blocks from the tourist hubbub of the Plaza, La Posada already has the patina of a classic and, it seems, has earned the approval of the resident poltergeist.

"The property had a history and a tradition, but it had never been pulled together," says hotel and resort consultant Robert D. Zimmer, who, along with his partner, designer Dolores Hundley, and architect Wayne S. Lloyd, oversaw what he calls La Posada's "regeneration," a mandate that included everything from construction of a full-service spa and a conference center to reupholstering Victorian settees. The history of La Posada's property goes back long before Columbus, when Native Americans drew water from springs fed by subterranean streams. Then Spanish landowners tended orchards on the lushly watered site. New Mexico was a territory of the United States when a teenage German Jewish immigrant named Abraham Staab came west in 1858 and eventually made a fortune running a Wal-Mart-like retail/wholesale emporium. In the 1860s Staab re-

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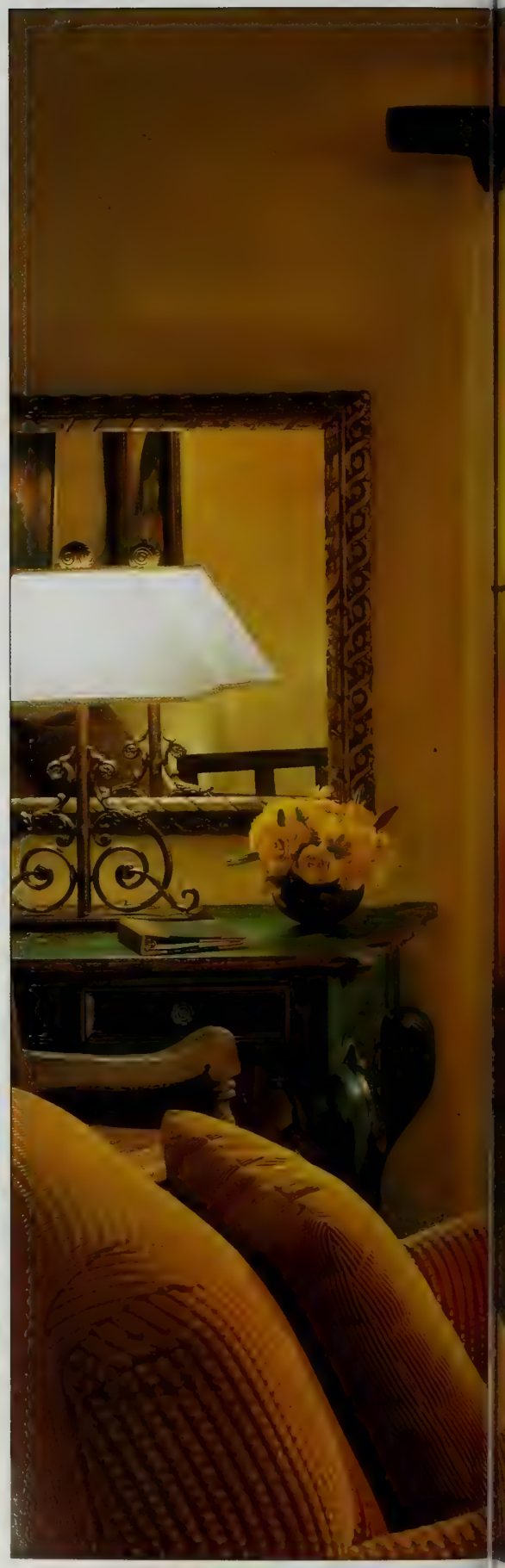

TOP: Leather-covered banquettes and chairs and wood tables lend the restaurant, Fuego, the feel of a Spanish hacienda. The circa 1998 oil paintings, a series of trees, are by Patrick Harris. ABOVE: Across from Fuego's patio is the spa. Pompeii umbrellas and furniture.

[illegible] The President[illegible] Suite' [illegible] which adjoins the [illegible] kiva-style fireplac[illegible] A wr[illegible] iron bed and lam[illegible] and a [illegible] bedroom. The flagstone [illegible] spaces open through Fre[illegible] doors to two private patio[illegible]

ARCHITECTURAL DIGEST VISITS

ROBERT REDFORD

THE FILMMAKER'S NEW YORK CITY PENTHOUSE

Interior Design by Clodagh/Text by Judith Thurman
Photography by Daniel Aubry

"This apartment," Robert Redford says of his duplex penthouse overlooking Central Park, "fulfills a very old desire. When I came to New York for the first time, I was in my early twenties, and I'd been studying art in Europe. It was a wonderful, though doomed, moment of innocence for me and the city. The energy of Broadway wasn't jaded, and neither was the literary romance of the Village. But the only way I ever got to see the view from the top, in those days, was to buy a ticket to the observation deck of the Empire State Building.

"I started my acting career and lived my life in the basement, literally and figuratively," he continues. "And I've never forgotten the claustrophobia of those days, which were a time of immense, and immensely motivating, yearning, but also of groveling and exclusion. I was young and determined enough to believe that someday I would live on a high floor, look out over the rooftops and say, 'I've made it.'"

Redford has not only made it, he has remade himself several times over, and with each revision, as actor, director, activist and partisan of the arts, he has claimed more autonomy for his work and passions. "I'm interested in contradictions," he says. "I couldn't live within the boundaries of one period or style. I would never sacrifice comfort to an intellectual concept of what's 'now' or 'modern.' Just as your art draws on your life, a home should be a distillation of your own memories and experiences. This space is a synthesis of Moorish architectural elements, African artifacts, the rawness of the frontier, Southeast Asian simplicity, with a little Art Déco thrown in to make you feel sophisticated. I suppose it comes down to the fact that I'm still claustrophobic: I hate feeling trapped."

An artist as focused as Redford was obviously going to have strong convictions about an interior designer. He chose to work with the Irish-born,

"It reflects him and the world he lives in by capturing the expansiveness of the American West and the sophistication of New York," designer Clodagh says of Robert Redford's Manhattan penthouse. A Nepalese wheel, from Tucker Robbins, is on the living room mantel. Darius Carpets Sultanabad rug.

ART WORK
Picasso Museum
Jackson Pollock

HE CHOSE TO WORK WITH CLODAGH, WHO, HE NOTES, "HAS A SOULFUL SENSE OF SPACE AND COLOR."

Manhattan-based Clodagh, who, he notes, "has a magnificent, soulful sense of space and color." "Bob is an Irish American storyteller, and I'm an Irishwoman who loves stories," Clodagh points out. "The eccentricities of my speech amused him and were a bond between us. We also share a love of art, horses and the outdoors. But more essential was our common belief in fêng shui and in the power of narrative. There's a story line to every one of my projects. I ask myself how a client will inhabit a space physically and spiritually, and about the character, the vital energy, of the space itself. As we walked through the penthouse for the first time, we discussed the importance of surprises, *eyefalls*, and the joys of subtle, unfolding revelations."

In subsequent conversations, Clodagh invited Redford to be very specific about what he couldn't live without, and he obliged, with great precision. "Bob is a bookaholic," she says, "so he wanted a serious library. He imagined a warm, inviting kitchen and, on the upper floor, a studio for himself—he paints. He also envisaged his master suite as a sybaritic refuge with a

"Four steel columns had to be removed in order to convert a warren of small rooms into the open, spacious aerie the dramatic penthouse location demanded," says Clodagh. LEFT: "The living room's new metal-framed French windows complement the landmark originals."

Left: "Bob is serious about books, so he wanted a library." A photograph of him and his daughter Amy rests on a shelf. Below Left: Silk-upholstered chairs flank the table in the room's dining area, while leather covers the seating in the media corner, foreground. Odegard rug.

fabulous tub and a fireplace. 'Make it sensual,' he told me, though that came naturally. I always ask my clients to close their eyes when choosing a fabric. Sight is such a promiscuous sense. Taste, sound and touch are too often slighted."

The penthouse "had good karma," says Redford, but it was definitely overdue for a new incarnation. The former owner was a crusty old soldier in his nineties who liked to sleep on the terrace and had more or less let his interiors lapse into dereliction.

"It was a warren of fusty, low-ceilinged rooms," says Clodagh. "There were horrible little windows with diamond panes that fractured the views. We had to reconfigure it completely, incorporating the exteriors, and that was all the more daunting because of landmark regulations and time constraints on construction. At one point we had to move four enormous steel beams in about five minutes. I have no technical degrees, but I work with an extraordinary team of professionals, including Steffani Aarons, our project director, and Robert Pierpont, our architect. My forte is an encompassing vision."

Clodagh's vision began with a dramatic entrance directly into the living room, "a blaze of light, an expanse of glass,

Clodagh used a variety of woods throughout the apartment; wide-board quartersawn oak floors unify the spaces. Right: A low ceiling of slatted pine adds to the rusticity of the breakfast area. "I have no patience for cooking," admits Redford, "but I'm a great eater."

"I emphasized organic, evocative natural materials in the design, along with grounded sculptural forms and simple details," explains Clodagh. ABOVE: An antique armoire provides storage in the guest bedroom. Olive press side table from Tucker Robbins. BELOW: The powder room.

RIGHT: Four brick-and-iron-accented terraces, complete with lush plantings, afford Redford spectacular panoramas of Central Park and the city. "We plan to install a fountain on one of them, because the sound of water is essential to serenity," says Clodagh.

a lush, [illegible] s predominantly tawny, re- the foregroun[illegible] [illegible]ed by flashes of obsidi- eye toward Cen[illegible] [illegible]pis lazuli. It evokes grandest low-[illegible] [illegible] deserts of the West garden in the wo[illegible] [illegible] savanna, Red- south, she sited a s[illegible] [illegible] of the heart. door dining pavilion. [illegible] a fireplace of re- throughout the penth[illegible] [illegible]d brick with a man- the walls have been treat[illegible] [illegible] of w[illegible] [illegible] matter, a with luminously mottled Ve- deep, a[illegible]d doorway lead- netian plaster, the color of [illegible] a h[illegible] [illegible] library/dinin[illegible] a pumice stone. The palette

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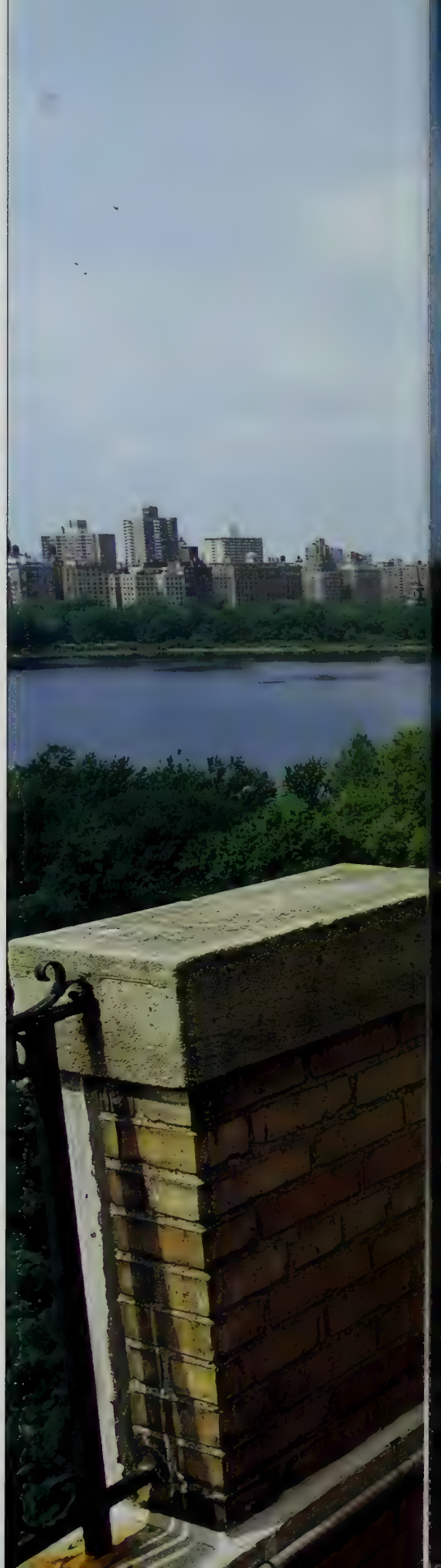


"I WAS DETERMINED ENOUGH TO BELIEVE THAT SOMEDAY I WOULD LIVE ON A HIGH FLOOR, LOOK OUT OVER THE ROOFTOPS AND SAY, 'I'VE MADE IT.'"

LAKESIDE IN PALM BEACH

FLORIDA ADDRESS FOR A GLOBE-TROTTING COUPLE

Architectural and Interior Design by Scott Snyder Inc./Text by Mitchell Owens/Photography by Kim Sargent

Most people plan to travel when they retire, taking time to experience every sight-seeing opportunity that was missed in a lifetime spent running a business, raising children and managing the minutiae of the everyday. But Jessie Araskog says she and her husband had done enough galloping around the globe. "All I wanted to do when my husband retired was settle down and stay home," she admits.

So when Rand Araskog stepped down from his post as chairman of ITT, an international conglomerate, the couple went house hunting after decades of living, albeit stylishly, largely out of a suitcase. Avid golfers, they set their sights on Palm Beach, Florida, and soon discovered, tucked away on a quiet side street, the kind of venerable house that is becoming an increasingly rare local commodity in an era of teardowns and megamansions.

"We wanted to follow the architectural language of the original house while accommodating our clients' needs," Scott Snyder says of the Neoclassical-style Palm Beach residence he decorated for Rand and Jessie Araskog (left). ABOVE: The motor court is lined with laurel trees.

OPPOSITE: Stairs from the entrance hall lead to the rotunda, which features Doric pilasters topped with hand-carved wood palm fronds. "They add whimsy to the classical moldings found throughout the interiors," Snyder says. The lantern is from Newel Art Galleries.

Designed in 1936 by Clarence Mack, it is a lightheartedly chic example of Vogue Regency, an Art Déco style that took its cue from the Neoclassical houses that were a specialty of the early-nineteenth-century British architect John Nash. But even more appealing to the Araskogs than the sleek façade, with its rusticated first floor and crowning pediment, was the view on the opposite side of the house. It looks south, over the peaceful, glittering waters of Lake Worth, instead of east, over the often bracingly turbulent Atlantic Ocean.

Though well maintained since it was built by Mack, a Detroit-born window dresser turned architect who died in 1982, the house had drawbacks, mainly historical. Space, for example, was relatively tight—the 9,000-square-foot structure had only three small guest bedrooms. The Araskogs, however, have three grown [illegible] grandchil[illegible] for extended [illegible] "I want peopl[illegible] fortable and happ[illegible] Jessie Araskog. "And [illegible] the house to be us[illegible]

Right: Snyder (above) chose blue and apricot tones for the living room, which appear in the Boussac velvet on the tufted lounge chairs, the Stroheim & Romann silk on the roll-back chair, the Christopher Hyland ottoman fabric and the Larsen sofa fabric. Kentshire Galleries mirror.

Above: The dado and frieze in the dining room are composed of chinoiserie fretwork over antique mirror. The Wood & Hogan table is topped with a 19th-century French centerpiece from Kentshire Galleries. Chair fabric, Manuel Canovas. Drapery trim, Clarence House.

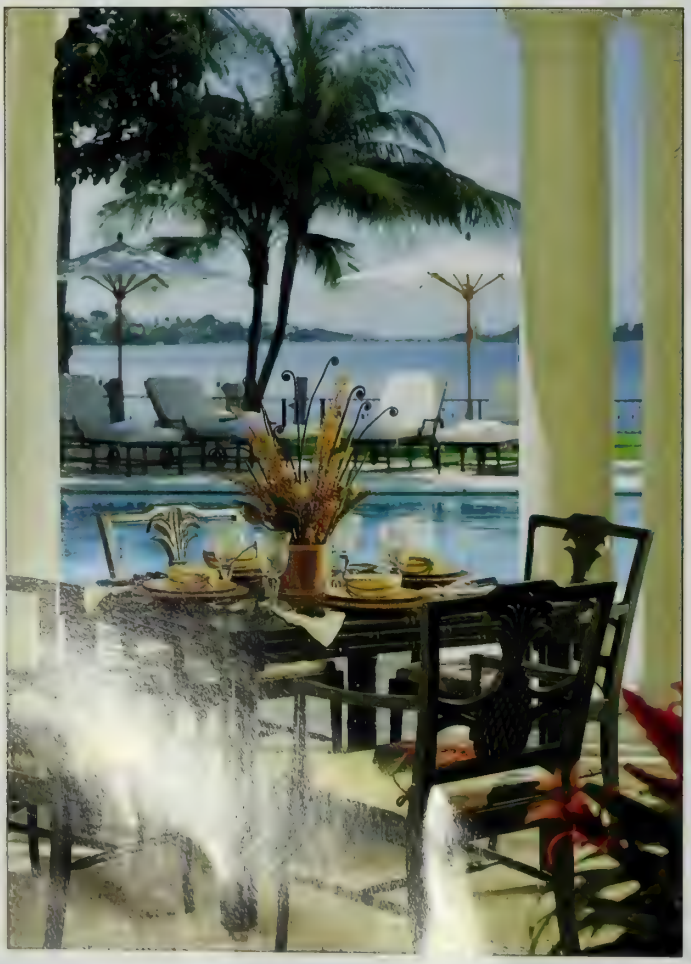
member that scene in *Citizen Kane* where the husband and wife are sitting at the far ends of a banquet table in a big empty room? That's not how I want to live. The great thing about this house is the scale. You can have two hundred people milling around or just sit with another person."

In addition to updating the building from top to bottom, the couple also wanted to preserve the integrity of Mack's original design while [illegible]ioning his underap- [illegible] work. "When peo- [illegible] Palm Beach, they [illegible] r's Mediterranean [illegible]uses, w[illegible]h can be dark, [illegible] s," says Scott Snyder, [illegible] Kogs' interior designer, w[illegible] renovation of their hou[illegible]fled Southside, is being honored this winter with a preservation award. "Mack's work, on the other hand, is cool and light, and everything I stand for: symmetry, a wonderful sense of scale, everything in perfect proportion."

Still, even perfection can be improved upon. Details that looked crisply restrained in the 1930s, for instance, can seem a bit leggy and underfed to a later generation. Snyder and his architectural designer, Virginia Dominicis, beefed up the spindly entrance portico with heftier columns and, to balance it, slightly enlarged the roofline's distinctive shallow pediment. The turned balusters of the main staircase were replaced with curvaceous ironwork touched with brass patterned after a Regency design. And, to solve the space question, Snyder's team also built a second story and extended the existing carriage house. This alteration—as well as a deft reconfiguring of the private spaces on the second floor and the addition of a new master bedroom atop the loggia—increased the size of the house to 14,900 square feet.

Still, Snyder used Mack as his guide for any new con

Opposite: Classical elements in the library include white-oak pilasters and the original marble mantel. The Régence bracket clock and chinoiserie low table are from Florian Papp. J. Robert Scott leather covers the sofa. Scalamandré stripe on armchairs. Stark carpet.



ABOVE: Cool blues dominate the master bedroom. The circa 1780 Louis XVI painted bergères are from Florian Papp. The sofa fabric is from Brunschwig & Fils; the drapery and sofa pillow fabrics are from Scalamandré. Floor lamp, Vaughan. Stark carpet.

RIGHT: A loggia provides an outdoor dining space with views of the pool and Lake Worth. The dining chairs, from Nancy Corzine, are covered with Boussac fabric. The poolside umbrellas and loggia drapery fabric are from Giati. Snyder designed the pool furniture.

struction. For instance, Mack had designed the main entertaining spaces in an enfilade—the long, narrow living room is flanked by a dining room and what is now a library, perfectly symmetrical spaces whose double doors open to provide a contiguous suite. "I love that sense of balance," says Snyder, who underscored the symmetry by hanging a pair of Regency

handeliers in the flanking paces and matching the architectural details where necessary. The old morning room was handily transformed into the library, using the architectural elements of the living room to dictate the design of the wall-to-wall white-oak bookcases. And though Mack ran the living room frieze only along the top of the lake-view windows, Snyder extended it to wrap the remaining three walls.

While he took the renovation seriously, Snyder did interject witticisms here and there, such as the Chinese Chippendale–style frieze and matching wainscot in the dining room, its trelliswork openings backed with aged mirror. A small rotunda that acts as a pause between the entrance hall and the living room is now distinguished by four carved wood Doric pilasters, topped with exuberant palm-frond capitals that echo those in the Palm Room at Spencer House in London, an eighteenth-century Palladian-style palace that was meticulously restored ten years ago by Lord Rothschild (see *Architectural Digest*, February 1991). "The rotunda is

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"We didn't want a house on the ocean," says Jessie Araskog; the wide sweep of lawn instead faces the lake. Floor-to-ceiling windows maximize the southern exposure and allow light from inside to illuminate the pool area, lined with ficus trees, at night.

MODERN ON MAUI

DYNAMIC FORMS DEFINE A HAWAIIAN OCEANFRONT HOUSE

Architecture and Interior Design by Arthur Erickson, Hon. FAIA, with Nick Milkovich
Text by Michael Webb/Photography by Mary E. Nichols

Bruce Dunbar, a former manager for David Bowie, is somewhat of a gypsy, as he alternates between his sailboat, a ski lodge in Telluride and an oceanfront house on Maui. A real estate developer for twenty-five years, he bought the spur of lava rock near Makena beach with the intention of building something appropriate and putting it up for sale. "However, the first three architects I commissioned just didn't do justice to the site," he recalls. "And then I made the expensive mistake that every developer should avoid—I fell in love with it myself."

Eventually, Dunbar settled on Arthur Erickson, a Vancouver-based master of modernism. The initial concept came quickly, but it took seven years to realize an impeccably crafted house that complements the beauty and drama of this shore.

Erickson, who is best recognized for his imposing public buildings, has also had a flourishing residential practice since 1953. "The house is the most complicated building type, because you're compressing so many different things into a small space," he observes. "But residential work schools you in a sense of warmth and intimate scale—a necessary counterpart to the larger projects." Erickson also looked to Frank Lloyd Wright, who inspired him to take cues from the site and to root his houses in the ground, as though they had always been there.

"The site was only lava and ocean," says architect Arthur Erickson, who collaborated with architect Nick Milkovich on the design of a house on Maui for real estate developer Bruce Dunbar and his wife, Christine. "I tried to join the structure with the water as closely as possible."

LEFT: "The cantilevered roof in the living room means the corner is free to be completely open," Erickson explains. "The pointed overhang was designed to echo the shape of the lot, which is somewhat triangular." Fabric panels in the ceiling improve the acoustics of the space.

ABOVE: In the living room, the architects designed built-in English sycamore cabinets, which conceal projection equipment, and a leather-covered banquette and ottomans. BELOW: The open-sided lanai has a granite-and-concrete table and cast-aluminum chairs.

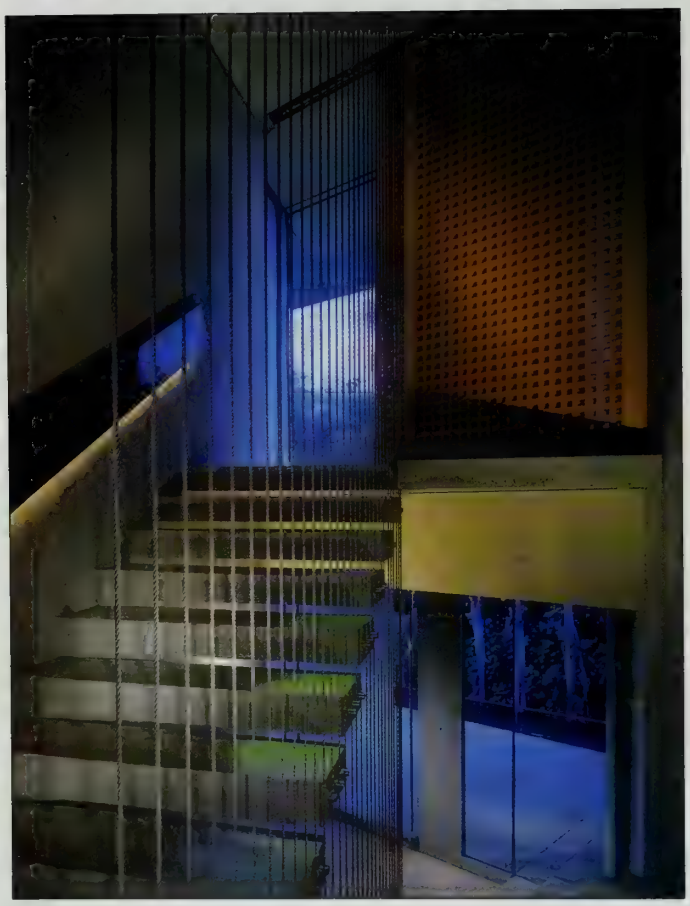
Dunbar expressed his desire for a "sculptural outgrowth of the site in a new but indigenous form" that would maximize the views from different levels. The architect flew to Maui, sketched a design on the flight home and asked his longtime collaborator Nick Milkovich ("who has learned to read my scribbles") to turn it into a model. Dunbar was delighted with this first solution and agreed with Erickson that the design would be more suitable for a 6,000-square-foot house rather than the 3,500 square feet he had originally requested.

"How do you take full advantage of a site and overcome its disadvantages?" is the question Erickson asks himself on every new project. "I never have a prior concept—that evolves through exploration."

Three reefs protect this stretch of shore, allowing

BELOW: A stairway with concrete treads connects the main level of the house to the master suite/study upstairs and to the entrance court and music room on the lower level. "The stainless-steel cables serve as both stair rail and screen," Erickson points out.

RIGHT: In the master bedroom, and throughout the house, the walls are concrete. "I like to reveal the structure," Erickson says. "With steel or wood you have to hide it, and neither material has the feeling of strength and solidity of concrete, which, well treated, is also beautiful."



a close encounter with the breaking surf. But the site is narrow and pointed, and it requires a steep ascent to be able to see over the rocks. Security and privacy were key concerns, since the beach is public and there is a plot with a traditional Hawaiian bungalow close by.

The architect resolved all these problems by dividing the site down the middle and creating a linear progression of open spaces to the south and a string of enclosed spaces along a retaining wall to the north. Each of the living and sleeping areas is set at an angle to the wall to achieve a sense of isolation from the bungalow, to maximize ocean views and to impart a sense of movement. To reduce maintenance and to protect from the climate, the house was constructed of post-tensioned concrete.

On the first floor, a music room, soundproofed to the highest professional standards, allows Dunbar to indulge his passion for percussion with like-minded friends. The space looks across a landscaped courtyard to the studio of his wife, Christine, a stage director and choreographer. A tapered lap pool [illegible] the entrance terrace; [illegible] over the pol- [illegible] les of the pool [illegible] tion [illegible] co [illegible] Michel [illegible] the hom [illegible] a stair [illegible] page 28

"THE HOUSE IS "SIMPLE AND OPEN—A STAGE FOR PEOPLE TO ENJOY UNOBSTRUCTED VIEWS OF SUNSETS AND THE TACTILE SENSATIONS OF WIND AND SPRAY."

An infinity-edge, 132-foot-long lap pool is tapered to follow the angle of the site. Sand pathways among the lava outcroppings lead to the beach. RIGHT: "The weather, the water breaking on the rocks—the house was conceived to celebrate that drama," Erickson says.

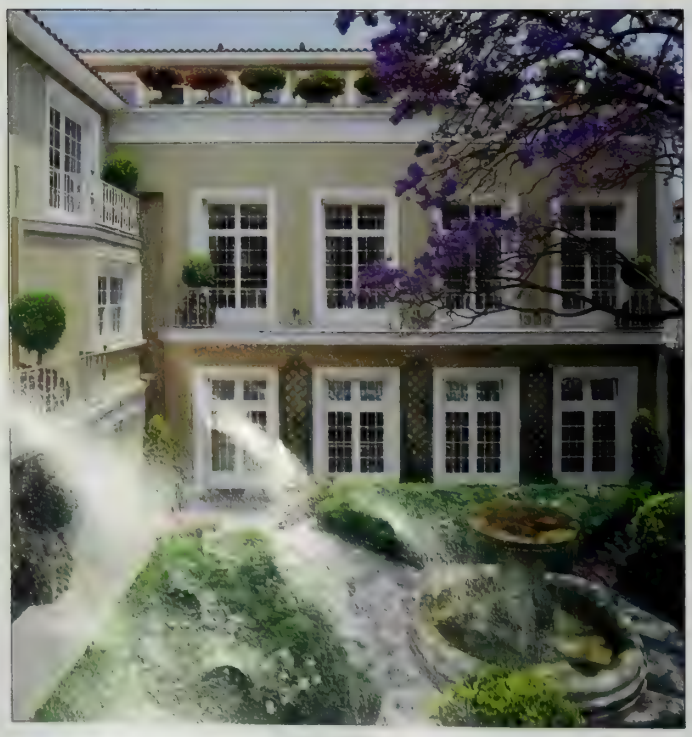
IN VIEW OF MEXICO CITY

A COURTYARD AERIE ADOPTS A EUROPEAN MOOD

Interior Design by David Easton/Text by Annette Tapert/Photography by Michael Calderwood

Where might you imagine a house designed in the manner of Napoleon III that is 16,000 square feet in size? Somewhere in the manicured hills of Saint-Jean-Cap-Ferrat, perhaps? Or nestled behind imposing wrought iron gates in Antibes? Then again, it could be Beverly Hills, the Disneyland of architectural styles.

None of the above. The villa in question happens to be in Lomas de Chapultepec, the hills above Mexico City. But this house is not an anomaly. The majority of residential architecture there does, in fact, hark back to the period when Napoleon III was asked to suggest a monarch for



LEFT: A jacaranda shades the central courtyard of a house in Lomas de Chapultepec, Mexico, whose interiors David Easton designed. OPPOSITE: A chinoiserie wallcovering surrounds the entrance to the living room. The giltwood stool is George III. Scalamandré floral chair fabric.

ABOVE: "I chose a lime-yellow wallcovering to give the living room some zest," says Easton. "This is Mexico, after all." A red-japanned bureau-secretary is near a pair of bergères, in Brunschwig & Fils silk with Schumacher back fabric. Christopher Norman drapery fabric.

Above: "The dining room was [illegible] so we used lighter English furniture to maintain a sense of space," says Easton. An antique Venetian-style crystal chandelier, from Marvin Alexander, hangs over a George III table, from Kentshire Galleries. F. J. Hakimian antique Ushak rug.

talled Carlota [illegible] Austria. [illegible] ulture," [illegible] David Eas- [illegible] Eu[illegible] top of [illegible] Ameri[illegible] this curious ama[illegible] of cul- tures in Mexico that [illegible] ton found so enticing when he was commissioned to design the interior for a couple who were creating their first home together.

In typical Mexican fashion, [illegible] house is built around landscaped courtyards within a walled complex. It also features a rooftop garden

Opposite: An early-18th-century tapestry dominates the library. The honey-colored pine paneling was polished to a soft sheen. A circa 1800 Chinese porcelain jar, from Guinevere, is on the table. The scroll benches are covered in a Whittaker & Woods velvet, with Houlès trim.

ITALIAN FRESCOES
THE EARLY RENAISSANCE

LEFT: "The master bedroom is very comfortable—it's in a kind of Aubusson cream color, which works beautifully," says Easton. An English rosewood writing table is at one window. Scalamandré silk wallcovering and drapery fabric; Edward Fields custom carpet.

The clients needed no convincing: Their interests in furniture and design are European as well. Not only was Easton lucky to have clients on the same wavelength, but best of all, the interior was still a shell when he arrived. The designer, who is renowned for his classical interiors and fastidious attention to period detail, commissioned Thornhill Galleries in England to custom-build all the interior millwork, plasterwork and detailing.

The entrance hall, with its hand-painted chinoiserie wallcovering and Neoclassi-

continued on page 28

OPPOSITE: The poolhouse's Egyptian theme was conceived by Thornhill Galleries, whose decorative painter, Owen Turville, did the murals. Easton designed the verdigris bronze chaises, benches and tables, "to give a sense of the outdoors," he says. Kravet pillow fabrics

RIGHT: "The walls are painted a soft egg-yolk yellow," Easton says of a guest bedroom. "It contrasts nicely with the chintz, which gives off sparks of color." A dark green Christopher Norman fabric covers the armchair and ottoman. Brunschwig & Fils headboard and drapery fabric.

terrace with a pergola that overlooks Mexico City and the mountains beyond. The original house was built in 1950, but before Easton came on board, the clients hired a local architect, Jorge Serrano, to recon[illegible] and expand the existi[illegible] ture, which, in a[illegible] fourteen rooms, now [illegible] a gymnasium and [illegible] indoor pool.

For the interior, Easton took his direction from the European-inspired exterior.

LONE STAR LIVING

N 1853 SPRING HOUSE IN TEXAS UPDATED FOR TODAY

rchitecture by Lake/Flato/Text by Nancy Collins/Photography by Mary E. Nichols

BOVE: The living room of an 1853 ouse in Texas that was renovated Ted Flato, John Grable and Da- d Lake, of Lake/Flato Architects, s chairs and a settle by Gustav ickley and tables by Frank Lloyd right. *Paragraph (anagrahm)*, 96, is by Robert Rauschenberg.

PPOSITE: "The residence is a ring house—it's a unique setting meaning it's over a spring-fed eek that once served as a source water," Flato explains. "We built ight, transparent cedar porch to mplement the solid, boxy feeling the limestone structure."

The man knew what he wanted. Seven years ago John Grable and Ted Flato, of the San Antonio–based firm Lake/Flato Architects, which specializes in ranches, were called to a property in the Texas hill country to look at a spring house that dated back to 1853. Its owner, famous for both his work and his penchant for privacy, wanted to see what Grable, Flato and partner David Lake might do with his two-story, one-room-wide house, whose elegant lines, over time, had been eclipsed by, well, bad taste. "It had a big, fat addition," says Flato. "The classic, crummy kind that people add to a narrow house with no closets."

"When we first saw the house, it was painted a light lime," remembers Grable. "It looked like this beat-up stepchild from another century. Ranch families in those areas did things out of necessity and not for reasons of aesthetics. Even the front porch was made of concrete."

Despite these conditions, the owner had been using the house for almost fifteen years while getting a working ranch up and running. "It was livable, clean and humble," says Grable. "Our client thought about the property all that time, however, and his program was articulate

and exact. His whole narrative was about having respect for things made by the hand of man," adds Flato.

He is also a study in contrasts—a man happiest on horseback, one with a minimalist sensibility, who would rather live outdoors than in. "If you ask him, he'll tell you that more than anything else, he fancies himself a cowboy," says Grable. Albeit one with a sophisticated, steel-trap mind, a perfectionist who loves Stickley and collects Donald Judd.

"Like us, our client saw the beauty of the house's original bones and wanted to strip it down," says Flato. "We were excited about that," recalls Grable, "but we couldn't say, 'We understand perfectly and share your vision,' because we were being put to the test." As it turns out, it was one for which the architects were uniquely qualified, having been around ranches their entire careers. "We have an insatiable love for the land," says Flato. "We've learned a lot from the ranching community, and we've come up with something we call ranch tech—that is, realizing the power of nature. You don't work against it, but with it, so you can survive. Simple solutions are always best."

If not the easiest. "After we tore down the addition, we were left with a simple layout: two rooms upstairs, two downstairs, an L-shaped kitchen and a hall. In short, a lovely spring house," continues Flato, explaining that a spring house wa[illegible] ly built over a spri[illegible] acequia funneled wate[illegible] the spring, under the [illegible]

The kitchen opens onto a new outdoor dining area. The cabinetry was inspired by Stickley. "Our client collects Stickley pieces. He would say, 'I have this Stickley rocking chair,' and we'd take that as our cue for the detailing for staircases and cabinets," says Grable.

BELOW: The study, one of two identically sized rooms on the first floor, has a rocking chair by L. & J. G. Stickley. The desk and armchair are by Gustav Stickley. BOTTOM: The master bedroom features a Gustav Stickley bed. The painting is *Sunday,* 1998, by John Wesley.

RIGHT: "The new guesthouse was based on a bathing theme," Grable points out. "We started with a huge concretelike plaster tub, because there was only a shower in the house, then we added an outdoor shower, which faces a spring at the rear of the property."

and out the other side, where it irrigated a big adjacent field. There were Indians in the area, so maybe the original builders wanted to be sure that they would always have access to water."

Once the house had been taken back to its essence and

nade "true to the pioneer pirit," says Grable, "the own- r warned us, 'This is all I vant,' though he grudgingly greed to add air-condition- ng and central heating to upplement the fireplaces in ach room." That first victo- y under their belts, the architects moved upstairs, installing a bath with a shower and pedestal sinks in the bedrooms "much like the ones in the old western hotels." While that would have satisfied the owner, the rest of the family wanted a tub. "So we designed a new bath, a little shed like a saddlebag that went on the rear of the house. But the owner balked, saying it was a compromise and that we were starting to muck with the integrity of the house. However, he was very interested in the notion of the 'art and dignity' of bathing."

Challenged to develop that idea, Flato and Grable began researching until they came up with an architectural plan to realize his concept. "We made decisions based on this philosophy, presented them and had to explain the rea-

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TOP: The dining porch is with the acequia. "The trou water creates an arm that hel define the rear courtyard," note Flato. ABOVE: The area, designed for eating and grilling, "is an ode to the outdoor kitchens typical of early settler houses," he adds.

RIGHT: "The owner is very proud of his polo ponies, and we all worked together to make a special shelter for them," says Grable. The semi-open stalls were built from recycled oil pipes and corrugated metal. The client and the architects designed the rolling saddle racks.

ACADEMIC

FRENCH MODERNISM IN LOS ANGELES

TWENTIETH-CENTURY DESIGN FILLS A HOUSE IN THE HILLS

Interior Design by Robert Couturier/Text by Michael Frank
Photography by Mary E. Nichols

In 1960 Reg Allen and Jack Stevens designed a house for themselves on a long, narrow hillside lot in Los Angeles. The house, which was a loose interpretation of seventeenth-century French architecture, belongs to a style that eventually came to be known as Vogue or Hollywood Regency: It was a symmetrical building with a prominent mansard roof, arched dormer windows and elongated openings. "The genuine integrity of the house goes back to its inception," observes interior designer Robert Couturier. "You can like or dislike what the architects did, but you can't deny its muscle, the fact that it's extremely well sited and well proportioned, and the amazing views."

The house has some history too—at least in the compressed time frame of modern Los Angeles. Allen and Stevens eventually sold it to Michael Butler, the producer of *Hair*, who in turn sold it to film director John Schlesinger and pho-

"Early French modernist furnishings seemed just right for this classic L.A. setting," says designer Robert Couturier (above, with client Maryann O'Donnell). LEFT: [illegible]s in the living room include a [illegible]ce by Jean Royère and a [illegible]oillerat lantern.

THIS PAGE: "The living room is the urban center of the house—a place to see and be seen," Couturier says. The mirror is by Serge Roche. Zimmer + Rhode silk covers the T. H. Robsjohn-Gibbings sofa, designed for Casa Encantada in Bel-Air. Brunschwig & Fils drapery fabric.

"The warm, crisp lines of these pieces are fabulous for the West Coast." OPPOSITE: In the dining room, chairs by Jacques-Emile Ruhlmann surround a table by Jacques Adnet and Maurice Louis Savin. Chair stripe, Old World Weavers. Lee Jofa drapery trim.

Above: The vibrant color of the library—in the rug, chairs and Lee Jofa cotton and silk drapery fabrics—"truly represents Maryann's vivacious and feminine personality." The Astrolabe lamp was made by Jean-Charles Moreux. Old World Weavers Ultrasuede on sofa.

tographer Michael Childers. For over twenty-five years it served as their California base and was often rented or loaned out to the likes of Isabella Rosellini, Julie Christie, Sean Connery and Richard Gere. The Dalai Lama meditated in the garden; orchids thrived in a hothouse in back; in time the scrub- and chaparral-flecked hillside grew into a far more lush and cocooning shield.

Four years ago Maryann O'Donnell rented the house from Schlesinger and Childers. An entrepreneur who helped found EarthLink Network and now backs young Internet companies while generating projects in the movie and fashion worlds, O'Donnell bought the place two years later and, after a divorce, decided to make it her new home. At that point she got in touch with Couturier, who had designed a friend's house in Aspen and with whose work and personality she felt "an instant click."

Client and designer together decided to revise the house and to give it a strong twentieth-century French aesthetic. "I'm a complete Francophile," O'Donnell says, "and I'm especially interested in the France of the twentieth century, because it was a place—a culture and a sensibility—that kept being reborn without destroying the past completely. In a smaller way, this is precisely what I felt about my own life and hoped for with this house."

The judicious rebirth that Couturier and O'Donnell engineered included several key structural amendments. A loft ladder that led to the second story was replaced by a proper staircase. More sub-

Left: For the screening room, Couturier designed soft, outsize furniture for relaxing. The fabrics on the armchairs, back-to-back sofa and pillows are Nobilis. Green sofa velvet, Christopher Hyland. Red pillow fabric, Christopher Norman Patterson, Flynn & Martin carpet.

In the study, as in most of the other rooms in the house, Couturier asked French artist Paulin Paris to paint the walls with neutral-toned, graphic murals. The white checked fabric on the sofa and pillows is from Clarence House; the red sofa fabric is by Scalamandré.

antial, squared columns superseded the thin Grecian spindles that used to divide the gallery and the living room. An emphatic French stone mantelpiece was installed in the living room; it instantly adjusted the scale of the space, giving it a sense of theatricality and making an inclusive historical allusion. In the dining room, a rather suburban brick fireplace disappeared behind a wall, and the beam ceiling was raised and elegantly domed. Doors were mirrored, windows updated and terrazzo flooring (after a design by Couturier, who was inspired by the existing, and still stylish, floor in the gallery) laid down in the living and dining rooms.

The house, as Couturier points out, is "one of those small buildings that feel expansive." This is largely due to the generous volume of the living room and gallery, which "dictated the fact that we were not going to have flowered fabrics, upholstered walls, Louis XIV furniture." Instead, "it suggested a clean, clear, strict, fairly straightforward treatment," Couturier says. "The view is important. Since the air is crisp up there, the design should be crisp too. I thought it should feel like fresh-pressed linen."

The view and the setting limited the palette Couturier drew from: Whites, beiges

The master bedroom, Cout
says, "is a place to feel like a m
star." The blue drapery fabric an
panel trim are by Clarence House;
the white drapery fabric is from
Zimmer + Rhode. Chelsea Editions
denim pillow and box spring fabrics.
Patterson, Flynn & Martin carpet.

HOUSE IS NEVER JUST ABOUT PUTTING CHAIRS
ROOM," SAYS COUTURIER. "THE IMPORTANT
HING IS THE PRESENCE OF IMAGINATION."

'verall, the house is very femi-
e and sophisticated," notes
uturier. "It brings a real ele-
ice to the breathtaking views of
hills." RIGHT: Garden designer
l Robbins placed glazed stone
nch urns, planted with fruit
es, on the patio around the pool.

RIGHT: Wicker and tile provide a counterpoint to the modernist elements in the bath, with its 1930s-style sinks and a steel swing-arm lamp from Ann-Morris Antiques. The wall tile is from Country Floors; the floor tile is from Ann Sacks. Drapery fabric, Lee Jofa.

and creams were at its center, with stronger colors used mostly for accents. But within this calculated neutrality, the designer was able to modulate texture, pattern and form with considerable éclat. In the living room, for example, he had the walls painted by the appropriately named Paulin Paris. "I didn't want anything descriptive—no fake boiserie," says Couturier. "Paulin and I found an abstraction that was strong enough to be a presence while setting an urbane but not intrusive tone."

Couturier likes to realize his interiors in a way that evokes classic film storyboarding: He draws precise elevations of the rooms, and then he designs or shops for furniture to set into them. "After some time," he says, "the drawing comes into its own. It's like writing; the story almost decides for you what will be there."

What the house decided, for Couturier as for O'Donnell, was that there would be a clear connection to French design of the 1930s and 1940s. Thus a six-part folding screen attributed to Jean-Michel Frank, Rene Drouet stools, Jansen side tables, a Serge Roche mirror, all fell easily into place in the living room, as did an eccentric but raffish suite of upholstered furniture that Couturier found in Paris. It had been created by T. H. Robsjohn-Gibbings for Conrad Hilton's Casa Encantada in Bel-Air—and so back to California the gilded and tufted sofa and two chairs traveled. There they joined sleek, more straightforward upholstered furniture, including sofas and armchairs of Couturier's own design.

"I believe that furniture should have a history: your history and its own history, twelve different histories, if you like, all linked together *par hasard*—and of course temporarily, since we're all temporary," Couturier says. "This intersection fascinates, amuses, interests me. A house is never just about putting chairs in a room or paint on the walls. The important thing is the presence of imagination."

In the dining room, Couturier's imagination turned toward the warmer, the enclosed, the referential. Hence the drapery panel hung against Paris's painted plaster, the Ruhlmann chairs, the Frank daybed, the whimsical pagoda lamps by Tony Duquette and the painting by Christian Bérard that Maryann O'Donnell contends—not inaccurately—rather resembles its present owner.

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DIPLOMATIC MISSION

RESTORING THE TREASURE THAT IS WINFIELD HOUSE, THE AMERICAN AMBASSADOR'S LONDON RESIDENCE

Text by Elizabeth Lambert
Photography by Jonathan Pilkington

TOP: After a major structural overhaul, Winfield House, home to the American ambassador in London, is again the site of receptions and summits. ABOVE: Ambassador Philip Lader with his wife, Linda, daughters Mary-Catherine and Whitaker, left, and their dog, Shakespeare.

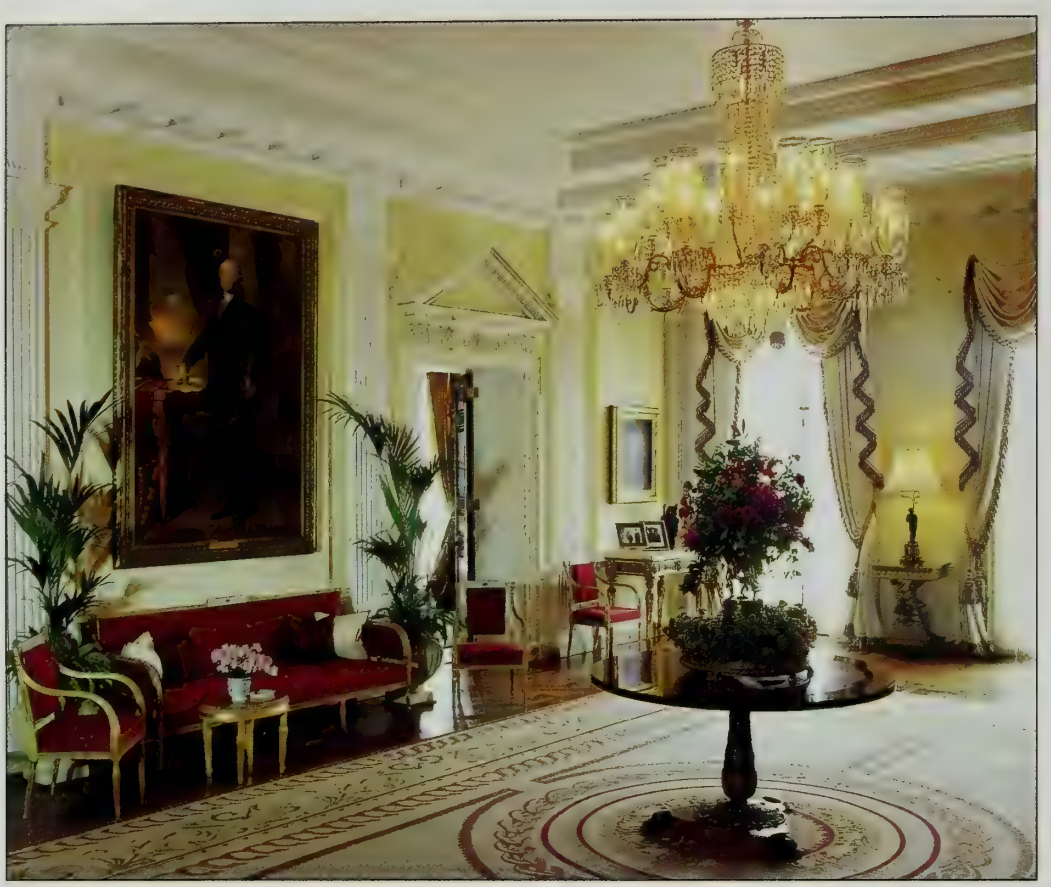
RIGHT: A restored chandelier lights the entrance hall. Barbara Hutton gave her lease on the house to the United States in 1954. "For the most part the electrical, plumbing and heating systems were original and required updating," says State Department architect Kevin Spence.

Winfield House, the residence of the American ambassador to the Court of St. James's, was out of action when Philip and Linda Lader arrived in London with their two daughters in 1997. Essential maintenance was under way, asbestos was found, the job got bigger—a lot bigger—but at last, after two years of work, they could move in.

Linda LeSourd Lader wanted friends to remember their postal code. The NW1 was easy, that's Regent's Park; 4RT needed a catch phrase. She had it: "Four people, living like Royalty Temporarily."

The house suits the job. It is spectacularly blessed with art, furniture and chandeliers, some on loan, some gifts to the house. Ambassador and Mrs. Walter Annenberg's generous gift in 1969 of antiques and decoration by William Haines and Ted Graber, with assistance from English designer Dudley Poplak, made the house one of the most beautiful ambassadorial residences in the world.

In 1983 the rooms were restored by Graber and Poplak for Ambassador and Mrs. Charles H. Price II, who also made generous gifts to the house (see *Architectural Digest*, January 1986), but the years passed and the house needed something more substantial. Most of the wiring, plumbing and heating had not



Abbey and is one of the principal partners of the noted English conservation architects Purcell Miller Tritton.

The United States government doesn't own the house; it leases it from the Crown Estate, so they also had the backup of the Crown Estate's representative, Neil Cooke, of HOK International's London office, to monitor the work.

Merryl Huxtable, of the Victoria and Albert Museum, working with historic-wallpaper conservation experts Sandiford & Mapes, took enormous care to restore and protect the superb hand-painted eighteenth-century

Opposite: A late-17th-century English architrave and pediment highlight the garden room. "Our goal was to preserve the quality of the design created for Ambassador and Mrs. Annenberg," says State Department designer Vivien Woofter. Brunschwig & Fils chair fabric.

Above: An oil of George Washington hangs in the Hall of Presidents. The George III settee and chairs were re-covered and the draperies replaced. The firm of Purcell Miller Tritton undertook a survey of the house and coordinated the work of engineers and other specialists.

been redone since the house was built by American heiress Barbara Hutton in 1936.

"Just about everything you can't see had to be replaced," explains Kevin Spence, the U.S. State Department's architect in charge of the project. "Virtually none of the gauges or valves on the heating system worked. One very talented engineer was running the thing by sound; he had, in fact, worked on a submarine. The heat had to stay on all summer; if pipes cooled down, the joints would leak, and those pipes were embedded in walls and concrete floors."

Indeed, guests often had hot feet and cold heads; ceilings had strange stripes. The roof, security and cooling systems, fire precautions—everything needed attention. And asbestos was everywhere, even wrapped around pipes to muffle the sound of trickling water.

It was a team effort. To undertake a comprehensive survey of existing conditions, they had the vast experience of John Burton, who holds the title of surveyor, or chief architect, to both Canterbury Cathedral and Westminster

Right: To facilitate asbestos removal in the garden room, the Chinese wallpaper was taken down and restored by Merryl Huxtable, of the Victoria and Albert Museum, working with Sandiford & Mapes. The Gainsborough portrait is on loan [illegible] National Gallery of Art.

AMERICAN
ORIENTALISTS

"FABRICS WERE SPECIALLY WOVEN AND NEW CARPETS MADE THAT REPEAT THE ORIGINAL COLORS, SINCE LIGHT HAD FADED THEM OVER THE YEARS."

OPPOSITE: "A residence can create an atmosphere that a conference room never could," says Ambassador Lader, who hosts formal and informal meals in the state dining room. The Chippendale-style chairs were re-covered in black leather. The gilt-bronze-and-cut-glass wall lights are late George III.

ABOVE: The drawing room features Louis XV fauteuils, center, and a circa 1775 drum table. Woofter hopes one day to restore the French oak paneling. The oils, by Charles Stanley Reinhart and Addison Thomas Millar, are on loan from the Spanierman Gallery through the Art in Embassies Program.

Chinese wallpaper in the garden room. It was taken off the walls so that asbestos could be removed and was interleaved with acid-free paper and kept in a custom-made case. The case itself was stored in a special room with controlled humidity and temperature, under museum and conservation standards, safe from the storm brewing around it. When the ren- [illegible] p[illegible]e and [illegible]g, it [illegible] been off t[illegible] [illegible]ost of th[illegible] [illegible]ecorated. [illegible] one agreed that Haines's decoration was so good that the reception rooms should be restored, not altered. As Haines once said: "Taste is like fog. You can see it and you can feel it, but you can never really touch it." He gave these rooms taste; it's still there.

"Fabrics were specially woven and new carpets made that repeat the original colors, since light had faded them over the years," says Vivien Woofter, director of the State Department's for[illegible] interior design division. [illegible] small changes were appropriate—a slightly darker fabric on chairs vulnerable to wine spills; slightly bolder trim on draperies in a large room; the English tradition of a faux-stone finish for staircase walls—but most things were duplicated exactly."

The budget was not unlimited, and the usual policy of mend and repair was in effect. There were things they would have liked to do—add more lighting for the paintings in the drawing room, for example—but couldn't afford. "The wiring is in place; we can add it later," Spence says. "It's not a bad thing to

EDGAR
South Carolina
A History

Above: Though the master bedroom was given new heating and cooling systems, the blue wash on the walls was retained. Woofter designed the draperies. The lambrequin, coverlet and bed skirt fabrics are from Robert Allen. Karges headboard. Pierre Frey carpet.

remind the world that even Americans have a budget."

Ambassadorial residences are not redecorated for every ambassador, although each incumbent typically has several requests, and, for various reasons, minor changes are made. Ambassador Lader suggested that a few more bookshelves in his study would be handy for the ninety-six cartons of books he had brought with him. And a shower was added to one of the baths. Linda Lader, however, says that she agreed with the design team on the color for the master bedroom: "Exactly the soft blue wash that's already there." She notes, "It's a beautiful haze of color. We wanted what was best for the antique paneling and best for the room. Our intention was not to impose our own taste."

The Laders have also been keenly interested in the art that was hung at Winfield House, thanks to the generosity of the museums and galleries that have loaned paintings and to the expertise of Virginia Shore, of the Art in Embassies Program. The program was set up in 1964 to promote American artists by matching the blank walls of ambassadorial residences around the world with crowded museum storerooms back home. For each residence, a program curator puts together a collection that reflects a theme appropriate to the country or the ambassador.

"Museums and galleries

Left: *Mountain Blossoms, Volda*, a circa 1936 oil by William H. Johnson, an artist from the Laders' home state of South Carolina, is displayed in the ambassador's study. Brunschwig & Fils chair fabric. Pierre Frey bench fabric. Schumacher drapery fabric. Rosecore carpet.

lend during the tenure of that ambassador," she says. "Most ambassadors have [illegible] interest, but the [illegible] high-level enthu[illegible] met with museum[illegible] in New York and [illegible] United States. [illegible] sador had a master[illegible] wanted to be able [illegible] guests around the ro[illegible] use the paintings to tal[illegible] ideas that interested him.

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ABOVE: A statue of Barbara Hutton sits in the box garden, created by landscape designer Peter Coats. Trees planted by visiting dignitaries dot the property. "This is not the Laders' house," says the ambassador (left, with his family). "It's the American people's house.

SOSSUSVLEI

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r the feeling of being open to the sert yet ensconced in comfort and ivacy. A couple of chaises wait under e pergola out front. The newcomer's st, irresistible impulse is to bask.

For guests who manage to tear themlves from their villas, the lodge has a unge pool overlooking the desert, a ning room with an ample wine cellar d an observatory with a computerized elve-inch telescope, where Mavroatis helps visitors sort out Alpha Centuri, Scorpius and the Southern Cross.

But the real attraction of Sossusvlei is e desert itself, with scenery and wildfe unlike anything on the standard sari tour. Just below the lodge, a couple Rüppell's korhaans bicker. "We call em Winnie and Nelson because ey're always fighting," says Mavromas. Out on a scenic drive one evening, a ide points out three aardwolves, rarely ghted doglike creatures, with the sort weird lifestyle that seems to be obligory in the Namib Desert. They wander by night foraging in the sand for rvester termites, and when they find em, they can eat two hundred thound at a go.

Another guide points out a pair of rgeous beetles racing up a slip face of e dunes one morning. They have dimed metallic-blue carapaces, and their acks appear behind them like the stitchg on a baseball, then quickly vanish in e shifting sand. "The Formula One eetle," says the guide. It runs so fast, of urse, because the sand is so hot.

Back at Sossusvlei Mountain Lodge, e Namib ultimately has the opposite fect on visitors: The chaise beneath e pergola beckons, and you begin to ow down and soak up the rhythms of e desert. Blue shadows seep out of the vines and steal the color from the surce rock. There's dinner in the lodge, en it's back to the villa, where a fire is urning in the hearth, and traditional amibian choral music plays on the und system. The sky above the bed is angled with stars.

Just before dawn, the moon hangs ke hammered gold above the serrated ountains. The first light of the rising n catches on the ridgelines, and slow the colors of day come washing back own the slopes again. It's like watching e earth exhale. □

THE MILESTONE

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Bea Tollman came to see the Milestone one evening in 1998. Built as a town house in 1883–84 in the style of a late-seventeenth-century residence in central Europe, it had been damaged by a fire in 1986 but had since been carefully restored, down to the last leaded window and crenellated molding. "It was lifeless and soulless," Bea Tollman remembers. "But the structure was good; we thought we wouldn't have to do too much. That was before we found that nothing worked. The air-conditioning had broken down, and the bathwater was cold." The day after the work began inside, she had the planters outside filled with flowers. The block of flats next door was acquired and turned into six apartments. And Tollman fought for permission to build the Conservatory, a black-and-white fantasy reminiscent of the Royal Ascot scene from *My Fair Lady*.

Extroverts love the rooms, which Bea Tollman has decorated with a theatrical flair. There is Savile Row, a room lined with pinstripe and a half-finished suit on a tailor's mannequin in the corner; the Safari Suite, all animal- and banana-leaf prints under canvas. The Tudor Room has a paneled side room with a minstrel's gallery and a secret exit for guests dodging the press. The Venetian Suite, with its aqua fabrics and faux Canalettos, features framed eighteenth-century fans, but, like all the suites, it also has a DVD player, a fax and business cards specially printed for each guest. Every desk has a stapler, pencils, erasers, tape and paper clips; every room has a lamb's-wool throw.

> Extroverts love the rooms, which Bea Tollman has decorated with a theatrical flair.

What's the greatest tribute the Milestone has earned so far? "Probably my daughter's comment, when she last came to London," answers Bea Tollman. "I assumed she would be staying with me. But she said, 'Another time, Mum—please can I stay at the Milestone?'" □

PANSUKIAN

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inal lawyer, he relocated from Paris to Siargao in 1995 to oversee every detail of his personal utopia—from the architecture to the gardens to the furniture design. In the process, he created a cozy home away from home for adventure-loving guests, which opened in 1997.

The approach to Pansukian Tropical Resort, through a maze of waterways enveloped by clusters of picturesque islets, sets the romantic tone. In the shallow waters offshore is a three-tiered, open-sided pagoda—a "symbolic entrance gate," as Rambeau describes it—that is connected to Pansukian by a narrow wood bridge. On the lagoon side, a lanai is distinguished by its graceful sloping roof.

Giving the resort strong roof profiles was central to establishing its identity. Rambeau borrowed ideas from the architecture of Thailand, Indonesia and southern Mindanao, tweaking them subtly to invent a style all his own. "When you meet a person for the first time, you don't look at the feet or the hands. You look at the face," he says. "The roof is the face. It's the personality of the building."

Similarly, the materials Rambeau selected represent Pansukian's style. "I wanted everything to be in harmony with the natural environment," he says, so he used only indigenous plants, such as ironwood, cogon, coconut wood and bamboo, for the buildings and the furniture.

He also turned to the Filipino crafts tradition for the interiors, accenting them with intricately woven mats and baskets, colorful textiles and heavy clay ceramics. "The culture of the Philippines fits my taste perfectly," he explains, "because it's elegant without being pretentious."

Each of the nine cottages at Pansukian has its own veranda set within a tropical garden. Most of the grounds are carpeted with Bermuda grass and laced with white-sand paths. Pandanuses and vibrant heliconias are grouped throughout the gardens.

Nicolas Rambeau says he is still overwhelmed by the beauty of his paradise. But the biggest reward, he notes, is the opportunity to share it. "I've discovered that what's important in life is not yourself but others. If you're able to give happiness or pleasure to others, you've gone a long way to being happy yourself." □

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Tommaso Ziffer, who was responsible for the rehabilitation. "The gazebo, gaslight chandeliers and eight-piece orchestras serenading under the moonlight. But this was no longer what the hotel was, and it's no longer what Rome is either." Instead Ziffer, who worked closely on the project with Olga Polizzi, Forte's sister and herself an interior designer, decided to set the clock forward, to that point just before midcentury, when the classical and the modern came together in a particularly lively dialogue. "I conceived of the hotel as a connection among three points of view," Ziffer says. "It's as though today's open-minded sensibility were to look back on the 1940s, which in turn looked back on the 1890s."

Ziffer focused more on Paris than on Rome for inspiration, since Rome in the 1940s was a poor city with meager materials at its disposal. Influences included Gio Ponti, Jean-Michel Frank and Billy Baldwin. Ziffer and Polizzi agreed that the de Russie should feel as unhotel-like as possible. Throughout the public rooms—and in many of the bedrooms and suites as well—Ziffer laid in a subtle but palpable geometry, most often in the form of horizontal stripes, which serve as a kind of visual embodiment of the time line that links the present hotel to its past and, ideally, its future. "Hotels," says Ziffer, "are fundamentally about movement. Movement across geography, movement through the day, movement in time. And besides, I like to play visual games whenever I can—you should never take design too seriously."

Among the rooms the RAI fortunately left intact were the paired lobbies that flank the entrance hall, which opens directly onto the hotel's spectacular garden and was left deliberately spare. To the right, the classic hotel lobby features the first of Ziffer's stripes (in the carpet), high-back sofas to complement the room's tall ceilings, a 1920 decora- ive steel panel by Raymond Subes and ht iron chandeliers in the spirit of cometti. In its sleekness and e room is altogether unlike el lobby in Rome.

l lounge required rework- ign and architecture, as rly consisted of three onfigured the area and in this case used stripes—painted in different hues on the walls—to emphasize a defect: "Both rooms have low ceilings," he notes. "I like to play up problems—sometimes it turns them into a motif." In the lounge, paintings and sculptures by contemporary Roman artists and sometimes with Roman subject matter help connect the space to the city.

Upstairs, in the dining room, Ziffer resurrected the arched windows and colonnade and produced a room that most strongly recalls the old Hotel de Russie. He conceived it, he says, as a "playful pavilion," a sort of interior version of the old gazebo. Suffused with sunshine during the day and a vivid atmosphere at night, the dining room has some of the best views of the hotel's famed garden, where pine trees, cypresses, magnolias and citrus thrive among the graveled paths and stone staircases that climb up from the foot of the Pincio.

When it came to the guest rooms and suites, Ziffer had very strong ideas about what he wanted to avoid: "Any interior that's all Louis XVI style," he says. "Anything matching. We didn't want those machines that press your trousers. No little webbed benches for your suitcases. You don't find such objects at home—why are they so ubiquitous in hotel rooms?"

In Ziffer's they aren't. His rooms and suites mask their hotel-like nature with two different designs. There is the approach he calls Moderne, with celery green walls, striped draperies, a tall, upholstered headboard, a 1940s desk and a Regency armchair. There is the version he calls classical, with a mauve palette, a headboard topped with a silvered rococo carving, brightly upholstered French armchairs and a lighthearted pale blue desk with gilt detailing. Both schemes have eclectic touches.

Although Tommaso Ziffer has designed the atelier for Valentino and many of his shops in Europe, the Hotel de Russie was his first commercial project of its kind. "After years of designing houses and apartments," he says, "working on a hotel was pure joy. To a certain degree you get to make the whole thing up: the present, the past, the architecture, the decoration. Even the client—the traveler—lives mainly in your head." □

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UXU RANCH

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The UXU was established as a dude ranch in 1929, but by the time Bryan purchased it in 1996, it had been transformed into an informal lodge with "cutesy wreaths over the beds," Bryan says. He tossed the dried flowers and wreaths and kept the lodgepole pine furnishings and wood-burning stoves. In the lodge and the accompanying cabins, he hung his own photos of the West, along with a photograph of Buffalo Bill Cody and western paintings by William Matthews, Geoff Parker and John DeMott. He even built his own coatracks from half logs and railroad ties. As befits a simple western life, there are no phones, televisions or faxes in the cabins. And guests should not be surprised to find dirt under their nails or feel a breeze waft through their cabin or see a grizzly at their front door. "This is a dude ranch, not the Ritz-Carlton," Bryan says.

Recently Bryan added the Hollister cabin, an old stagecoach stop he purchased for seven hundred dollars at a nearby auction and moved onto the property. He hired furniture designer J. Mike Patrick, of New West in Cody, Wyoming, to furnish the place.

Patrick's designs are reminiscent of the work of Thomas Molesworth, and they display a similar sense of whimsy. "Dude ranch furniture needs to be comfortable and fun and evocative," he says. "When you come back from a trail ride, you don't want to plunk yourself down in some generic easy chair. It should be an honest-to-God, no-B.S. western setting."

One of Patrick's favorite chairs is his cowboy version of the Morris chair, a robust piece fashioned from Douglas fir and alder with antiqued leather cushions. He built two for Bryan, along with beds, mirrors, ottomans, sconces, night tables and dressers. Like Molesworth, he incorporated Chimayo cushions and carved images of moose, fly fishermen and bowlegged cowboys.

Happily, the dude ranch legacy still lingers at the UXU, in spirit as well as in style. Everyone is treated like an old friend in a family's home. "One of the greatest satisfactions is when the kids want to take their horses back home with them," Bryan says. The old guard of dude ranching would be proud. □

SPRING COTTAGE

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recalls swimming there himself. "The whole of the Thames was our pool until my father began to worry about his mother swimming in that strong current and built her a pool in the walled garden near the house," he says. "She didn't like the pool much, said it was 'disgustin'.' She never did trust people in pools."

She was right. In the sixties it was to become the most famous pool in England, the place where the Profumo affair began with the antics of a summer night. The allegations, so exaggerated in the film *Scandal*, now seem long ago and far away, but the tale of a British secretary of state for war, a Russian spy and a "devil of a girl," Christine Keeler, endures. The procurer in the middle of it all, Stephen Ward, had rented Spring Cottage, so it too was drawn into the titillation. His portrait of Keeler hangs in the cloakroom.

But time moves on for great houses. The estate was given to the National Trust, in 1966 the Astor family moved from Cliveden, and in 1985 the house became a hotel (see *Architectural Digest*, August 1986). Now Spring Cottage joins it, restored to its original role as part of the house yet far away.

Architect Julian Harrap, interior designer Rupert Lord and landscape designer Jane Fearnley-Whittingstall collaborated on the renovation. They all agreed there was much to do but that they must not do too much. They would not disturb Sleeping Beauty. "We tried to acknowledge the work of both Nicholson and Devey in an invisible or mending sort of way," says Harrap, who is known for his sensitive conservation work on historic buildings. "Those men each recognized the special quality of this place."

For the interiors, the goal was to create a sense of ease without being self-conscious about it. "After all," says Lord, "with all of Cliveden at your disposal, you can't pretend to be roughing it. The cottage never was the hands-on, 'country' life of Marie Antoinette at Versailles. Here aristocrats were happy to let the servants brew the tea; their rustic pretense didn't extend that far."

The kitchen, first built as a fishing room by Devey, is always stocked with basic luxuries—champagne, smoked salmon, strawberries, a child's favorite cereal. Ask for anything in advance, and it will be there when you arrive. Guests can fix their own breakfast or let the butler do it for them.

The staff will rearrange the furniture for grand parties or to make certain guests have things just as they want them. "It's the way it would have been done in the past," says Harrap. "The idea of a room as a museum set piece is quite wrong." There have been weddings in the tea room: The bride and groom can depart by boat. A thirties slipper launch is exclusively for the use of guests at the cottage.

Dinner can be as simple or as grand as you want. Cook your own scrambled eggs, order from the "traveling menu" of dishes that are prepared at the hotel but finished and served by the butler, or ask for the chef to come down to cook something special. It's a kind of room service, but it does have to come a little farther, down the valley and through the woods. Planning is essential.

Spring Cottage is now, as it was always intended to be, a place to get away. Harrap and Fearnley-Whittingstall worked closely on its garden to fashion a "green room," with high hedges for privacy but no flowers, a space for entertainment as elaborate as guests might want—flaming torches, musicians on the minstrel's gallery, the echo of a shepherd's flute—the picnic of their dreams or just a casual supper for two. Off that is an even more secluded, flower-filled area they call "flirtation corner." Fearnley-Whittingstall kept the planting simple, "to avoid any strong statement," she says. "We were creating a fantasyland, not Disneyland."

Those of a romantic disposition imagine who has been there before. The duke of Buckingham, Restoration wit, schemer and lover, once had a house at the top of the hill. Frederick, Prince of Wales, son of George II, leased Cliveden and enjoyed many happy days with his nine children, eight of whom were born there. Rupert Lord likes to think even further back and says, "I have my own wacky theory that the Druids must have known of such a clear spring so close to the river."

Maybe yes, maybe no; it doesn't matter. At Spring Cottage all dreams are welcome, and part of the magic is not knowing. As that amorous Regency poet wrote:

If here the sigh of love prevails,
The dart of envy finds no sting,
Old Thames will smile and tell no tales
Of what is done at Cliefden's spring. □

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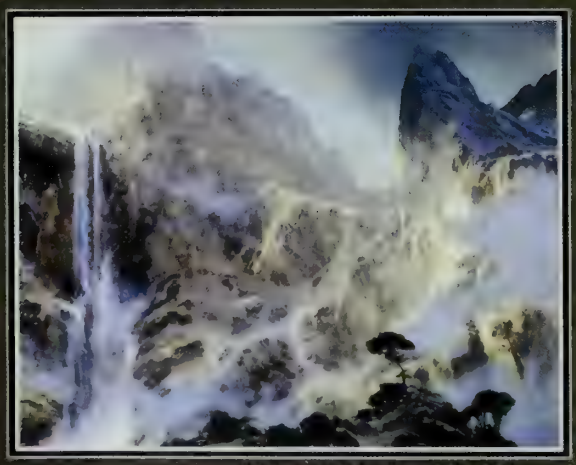

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urned to Germany to acquire a wife; he former Julie Schuster bore her husand seven children. Staab in turn built is bride what was, when completed in 882, Santa Fe's most imposing residence, three-story, mansard-roofed mansion.

Luxuriously finished, the house beame the city's social hub. But Julie taab suffered behind the glamorous açade. Plagued with chronic depression nd a husband remembered as "a terrile tyrant," she disappeared from socity after an 1891 trip to Germany. Five ears later, when she mysteriously died t age fifty-two, locals gossiped that uring those final years her husband ad kept her locked in her room.

After Abraham Staab's death in 1913, is heirs sold the house, and sometime n the 1920s the distinctive third story as destroyed in a fire. The propery was acquired in 1938 by a Kansas City, Missouri, developer enamored of the Adobe Revival movement, who clad the ouse in adobe-like stucco, added anexes and converted it into a guesthouse lubbed, after the Spanish word for inn, La Posada. During the early 1940s dozens of adobe-style casitas were built in he orchard behind the house. Initially ented out as apartments for visiting rtists, the casitas soon facilitated La Posada's next incarnation, as a funky, lightly shabby motor hotel. Throughout all the changes Julie Staab refused to nove on; for decades La Posada staffers nd guests have reported manifestations anging from inexplicable cold drafts to ully embodied apparitions.

Olympus Real Estate Corporation cquired La Posada in 1997 and turned o the Santa Fe–based firms Lloyd and Tryk Architects and Zimmer Hundley Associates to upgrade the property to uxury status. "The key question was, How do we get the automobile out of the compound?" says Zimmer. "You could pull your car right up to your casita. If we couldn't get the cars out, nothing else would work." A new parking garage allowed the designers, with the help of the landscape architecture firm Design Workshop, to replace the driveways with a tracery of stone paths interlaced among fountains, lawns and flower-sprinkled terraces.

The real trick, however, was in recognizing and reconciling the disparate cultures that contribute to La Posada's polyglot character. "We were trying to re-create an authentic sense of place, not create a stage set," Zimmer says. The Staab house was restored, and the few remaining antiques were repaired.

The potentially jarring transition to the adobe style of the attached restaurant and lobby was finessed by furnishing the later additions in the Spanish colonial style, emphasizing a baroque solemnity that pairs well with the original house's Victorian formality. The Spanish colonial theme is restated more casually in the updated casitas, where the adobe walls and hand-hewn cedar vigas contribute to a rustic charm that the design team accented with local folk art and fabrics splashed with warm southwestern hues.

To evoke the oldest tradition on the site, the designers relied on the complex's most contemporary structure. The Avanyu spa (*avanyu* is a Native American word for "plumed water serpent") stands directly opposite the Staab house, at the heart of the compound. It has the same adobe-style exterior as the other buildings, but the interior is volcanic stone, with a waterfall as its focus. The spaces have a meditative quality that reflects, Zimmer suggests, the serene spirituality of the pueblo cultures.

Remarkably, the sum of all these parts is a cohesion that goes beyond mere style. "As busy as the streets are in downtown Santa Fe, we wanted people to come into the walled compound and feel a calmness, the sense that they've arrived at a unique place of rest and regeneration," says Zimmer.

And how does the transformation sit with the spectral Frau Staab? Most of La Posada's staff insist her spirit still inhabits her oft-requested second-story room, moving furniture, disabling electronic keys and occasionally tipping over a glass of wine in the bar just below. "She'd never had a minibar in her room before," says Bea Wolfe, until recently La Posada's director of marketing and sales. "One day we unlocked the door and found everything from the minibar on the floor." But, Wolfe adds, for the most part Julie Staab's haunting has been gentler and less persistent than before the renovation. "We think that's because she's happy with what we've done." □

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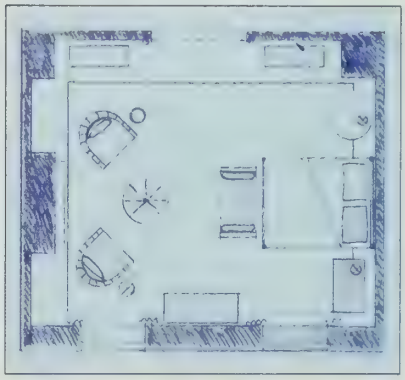

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THE CARENAGE BAY

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landmark, a stone church that had been transported from England one hundred and thirty years ago.

If the church is English traditional, the style of the rest of the new village might be described as tropical eclectic. "It's important for an architect to give the right answer to what people want," says Ferrari. The right answer for a resort with many faces, as he calls it, was not one but a whole series of answers, ideas borrowed from every warm country in the world. From Italy itself came the inspiration for the piazza and the salmon-colored buildings that surround it, home to shops, a reception center, a health club and one of Carenage's four restaurants. Carib, Mexican and Amazonas influences contributed to the Beach Club's design.

What makes Carenage unusual is not one or two buildings but many buildings, the "huts," as Ferrari calls them, in which the guests reside. Spread out in a wide arc at the head of the bay—guests travel in their own golf carts—the 178 units range from studios to two-bedroom cottages.

Like the Beach Club, most cottages have peaked roofs, sixteen to twenty feet high, with dormers. Ferrari's wife, Roberta, who runs a decorating business in Milan, did the interiors, which feature outsize wicker sofas and chairs, rugs made of coconut fiber or cotton, draperies from India and Mexican tiles that bear intricate designs, a phantasmagoria of flowers, leaves and smiling suns and moons.

If anything is the trademark of Carenage, it is color—inside and out. And not just one color, but many colors, all warm. Some of the villas are canary and some are mustard; some are beige and some are apricot. And a few are mustard *and* apricot, a combination that is surprisingly pleasing. Even Canouan's new airport terminal, the first thing visitors see, was touched by the Carenage paintbrush: bright yellow for the building itself, red for the roof. Canouan International also now boasts perhaps the only purple control tower on the planet.

A resort with a soul, Korach calls Carenage, and if the Italians transformed Canouan, Canouan also left its happy mark on the Italians. "Sometimes the experience was devastating, but in the end you forget all the bad things," says Antonio Ferrari. "I have my heart here." □

ROBERT REDFORD

continued from page 230

room. The shelves are lined with well-read great books; location and family photographs; and a complete set of scripts from the films Redford has starred in or directed, three dozen by the latest count.

"When I was house hunting," says Redford, "I realized that I had to face west, toward the sunset. Turning my back to it made me uneasy. But I love the balance between the tremendous openness of the living space and the intimate scale of the private quarters."

As it happens, the penthouse has four spectacular, terraced exposures, but the rooms in the east wing are definitely inner sanctums, darker and richer than the rooms with a park vista. Redford told Clodagh to "think of Moorish opium dens" when she was creating his private suite: "I want a place where I can get lost in my dreams."

One of Clodagh's signatures is the poetic interplay of the sumptuous and the elemental. In the master bedroom and its adjoining study, formerly a solarium, she mixed voluptuous draperies of bronze silk taffeta and armchairs upholstered in indigo velvet with doors of burnished steel, a bath clad in fossilized, oolitic limestone, an antique writing desk and club chairs in vintage leather, swagging the doors to a private patio off the study with a princely Mughal tapestry. But the ensemble, like Redford himself, radiates something defiantly austere.

> "Just as your art draws on your life, a home should be a distillation of your own memories and experiences."

The Irish are a tribe of storytellers, perhaps because they are also a tribe of exiles. Stories are born when a passionate attachment to one's native place coincides with an equally passionate reverie of escape from it. This penthouse was designed by an expatriate for a nomad, and while the ancient soldier who slept on the terrace certainly wouldn't recognize his old campsite, his ghost would probably feel at home. □

IN PALM BEACH

continued from page 239

beautiful but small, a virtually unfurnishable space," Snyder says. "About all you can do with it is carve out niches for statues of the four seasons. The palm trees seemed a lot more fun. I was certain Mrs. Araskog would think we'd lost our minds, but she loved it."

The effect is fun, yes, but not self-consciously hip. "I'm a true traditionalist, and so are the Araskogs," says Snyder, who has opened a New York City office and plans to launch a collection of furniture reproduced from masterful Regency and Empire examples. "Someone else might have interjected a Lucite table into this place, but I knew that it wasn't something they would respond to. Nor is it something I'm comfortable doing."

Instead, the designer took spiritual direction from La Fiorentina, the storied villa in the south of France that became famous in the 1940s, thanks to the aesthete-author Rory Cameron and his mother, Enid, Lady Kenmare, and again in the 1960s, when Billy Baldwin revamped it for its new owners (see *Architectural Digest*, January 1999). "Fiorentina was so easy and stylish and simple," Snyder says. "My clients have a similarly relaxed approach to life. They like beautiful things but not priceless things." Indeed, as Jessie Araskog adds, "As a longtime corporate wife, I'm practical. I never want anything so precious I can't use it or replace it easily if it gets broken."

The couple also liked Snyder's determination to consider their life history as he developed the décor. "Rand's and my families are Scandinavian, originally, which explains all the blue," says Jessie Araskog. Even the exterior of the house—pale, blush-beige stucco, French-blue shutters—recalls the look of one of the couple's favorite getaway spots, the Hôtel du Cap in Cap d'Antibes.

Mornings find Jessie Araskog lingering in the master bedroom, whose dusty blue palette is toughened with black accents like Chinese lacquered cabinets packed with blue-and-white porcelain. It is her favorite spot in the house, which she realized on her first day in residence. Waking to the second-story vista of Lake Worth stretching miles into the distance, she immediately called Scott Snyder to congratulate him on a job well done. "I'm on a cruise," she told him, delighted. "And I don't want to ever get off this boat." □

MODERN ON MAUI

continued from page 244

for people to enjoy unobstructed views of sunsets and crashing waves and the tactile sensations of wind and spray."

Indeed, the angled rooms and sharp prow suggest that Erickson has fired an arrow toward the ocean, using the forced perspective of the infinity-edge pool to accelerate its passage. Wall and void alternate to evoke a cave in the rock, comfortingly solid in back and thrillingly open in front, and the ocean vista is terminated by the misty outlines of neighboring islands—Molokai, Lanai and Kahoolawe.

The main level comprises an expansive living room, flanked by a terrace and an open-sided lanai with a dining table and a barbecue, a kitchen and an intimate library. A bridge leads back to the guest suite above the garage. The living room and the upstairs master suite/study are shaded by angular, boldly cantilevered concrete roofs. The edges of these decks are chamfered to achieve a graceful profile and reduce their bulk. Unframed glass walls eleven and a half feet high slide back to open up the long sides of the living room, obliterating the divide between indoors and out.

The architects designed the cabinets and a banquette, which reduce movable furniture to a minimum. Five tons of amplifiers, speakers and other sound and projection equipment are concealed in the three levels of the house. Movies can be projected on a large, retractable screen in the living room.

The house is energy efficient as well. The central staircase serves as a passive cooling tower, evacuating warm air, and breezes off the ocean provide natural air-conditioning. The lower roof decks are landscaped with drought-tolerant plants, which reduce glare off the concrete and add to the insulation. Surfaces of aluminum and concrete do not require painting and are termite-proof. These features make the house a model for year-round living and underscore the architect's understanding of the spirit of place. "Most of my houses are tranquil and orthogonal," observes Arthur Erickson. "Here, the frozen energy of the lava and the kinetic energy of the surf had to be matched by something dynamic, and the various elements of this house, such as the jutting cantilever, express that." □

IN LOS ANGELES

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The library, which according to Couturier was conceived as "the retiring place of a lady who is, like Maryann, both strong and feminine," has metal bookcases of Couturier's design (they are filled with volumes on French culture and history); a bolder red, black and white palette; a Jean-Michel Frank vanity desk. Despite its stylish banquette, O'Donnell's study, by contrast, is not at all a retiring place but the command center of an entrepreneur's work life. The walls (by Paris again) have vivid motifs; the arms on the late-eighteenth-century chair are winged and seem ready to take flight at any moment; the computer screen shines with a steady blue glow, night and day.

O'Donnell's retreats are her bedroom and the screening room (the latter, like the guesthouse, has a separate entrance from the main house). For the master bedroom, Couturier settled on a palette of blue and white, because he perceives the views in Los Angeles to be bluer than most and because "I envisioned a serene place in which Maryann might meet the day." The screening room, conversely, is "all about staying inside and not opening windows," he says. "Everything in it is inward-turning, cushiony, protective and protected.

"This house, like many of my best projects, was very much about discovery," Couturier remarks. "Maryann and I traveled to Paris and visited antiques dealers, galleries, museums. Together we learned about style, people, designers, history. The education was important for her, and it was important for me. It's the way I like to be with clients. It makes waking up in the morning worth waking up; if it were just about filling your bank account with money, I would be a banker.

"You create a house," Robert Couturier continues. "You create a feeling you want, and you bring as much of the client as you can into the process. After a while the project becomes theirs. The house is no longer just a storyboard. It's a drama. It's a heart, a brain. It's where the client lives; it's not just a place where she opens the doors and hangs up her clothes. There's something very human about that process, human and sustaining on all sides." □

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cal-style moldings, sets the tone for the rest of the house. "It's an enormous hallway, and I wanted to give it some interest," he says.

In the living room, Easton lined the walls with a lime-yellow strié linen. To bring texture to the room, he gessoed the woodwork. The living room is sixteen by twenty-seven feet, and the focal points—a bay window and a fireplace—are on the same side of the room. "The challenge was how to convey, in such a long and narrow space, a sense that the furniture is dancing, so to speak, around the room," says Easton. He made a seating arrangement at each end, with a third one close to the fireplace, which is the first area one sees on entering the room.

When it came to choosing furniture, the clients were active participants. "We traveled to Europe together innumerable times," recalls Easton. "We bought pieces in France, Belgium, England and even Sydney. Some of the carpets were made in Portugal. The travels, the influences and the craftspeople all made an interesting web."

The variety of pieces in the living room does indeed make the room dance. There are painted English Regency tables and French bergères, and a red-japanned bureau-secretary is a striking accompaniment to the lively red-and-yellow palette. "The clients weren't so concerned with buying important pieces," he explains, "although there are some. They were more interested in finding things that were pretty, decorative, charming, and to have something you don't usually see in Mexican interiors."

The dining room is painted deep salmon, with the paneling several shades darker. Salmon is an Easton favorite. "It's a strong color but soft enough that you can live with it for a long time." The rich colors also reflect the couple's lifestyle, which has, as Easton says, "a little verve."

Verve is not a word that initiall comes to mind when one views th library for the first time. A "serious early-eighteenth-century tapestry com mands one wall. The shelves are line with artfully arranged leather-boun books. There are English Rococo gil mirrors at each end of the room and grand brass William IV chandelier. Ye the library is cozier than it appears. "I acts as a sort of living room and is use more often than any other part of th house," says Easton. The secret to it warmth is the natural pine panelin that was polished to a low sheen. Th honey-colored wood produces a glo that is intensified by the terra-cott red, cream and touches of olive gree in the fabric and the carpet, which Eas ton designed.

> Not only was Easton lucky to have clients on the same wavelength, but best of all, the interior was still a shell when he arrived.

Although Easton is meticulous abou re-creating period rooms, he never sac rifices comfort. This is particularly tru of his bedrooms. "I usually make a lot c pieces for bedrooms because of people needs," he says. In the master bedroon he designed an English-style cabinet fo the television and books. He also made pair of night tables. Easton kept the tw guest bedrooms simple by using glaze chintz and bamboo furniture. "I thin the bamboo looks natural in a Europea kind of way."

This was not the first time Easton ha worked in Mexico. As in the past, on of his great pleasures was workin with Mexican craftspeople, who did a the exterior stonework and the garde sculpture and built the outdoor furni ture. "There's an innate sense of artistr about their work," he observes, "wheth er they're carving stone, making furni ture, printing fabric or painting."

Enthusiastic clients, a marvelous cl mate plus first-rate craftspeople with a instinct for beauty and an unerring ey for detail: David Easton could scarcel have asked for more. □

ntinued from page 259

ons why," says Flato. "For instance, to enance the art and dignity of bathing, one ust immerse oneself in an inordinate mount of water, which is why the tub is en feet long. You could teach a small hild to swim in it." Originally, the owner anted a concrete tub, because cowboys ke baths in concrete horse troughs, "but e ended up with plaster that looked ke concrete but was easier to spread."

His philosophy of washing didn't op there. "The notion evolved into house for bathing, which eventually cluded a laundry," says Grable. "Final- we said, 'Let's add another room and ake this a guesthouse.'" The building pens up onto springs that well from sixty-foot cliff behind the house. "He oved it—the outdoor shower, the viual link with the springs. You turn inety degrees from the shower and ou're on the same axis as the firelace, also creating a relationship beween fire and water.

"The interaction with our client was credibly intense," notes Grable. "We'd o on to other things until we'd hear om him again, when he'd want someing else done. It looks like we had this reat master plan, but actually, we were ished out little pieces at a time."

The kitchen, for example, was not to e touched. Eventually the owner gave n, and the architects created "what e house had never had: a long, open orch extending from the kitchen, with huge fireplace at one end," says Grable. Whereas the original house was deigned to escape the landscape, this big, utdoor living space with a barbecue ery much embraces it."

The interiors of the spring house, eanwhile (and not surprisingly), are by the owner," Grable says with a ugh. "He considers Donald Judd a geius for the way the artist pared things own. Our client has an eye for proporion: The furniture, the art—they're exctly where he wants them."

Throughout the house are examples f Stickley furniture, which the owner dmires for their "simple lines, based on hings built by hand for the common an," says Grable.

When it came to lighting, the owner as equally adamant, basing his concept or illumination on the kerosene lamp. The light level should never exceed the glow of a kerosene lamp, because he doesn't want light to interfere with the sky and stars at night," Grable explains.

Once his living quarters were complete, the owner turned his attention to shelter for his horses. "The man truly understands the equine mind and social order," says Grable. "Polo ponies have a hierarchy and need to herd together."

Toward that end, the client, Flato, Grable and associates Brian Korty and Joseph Benjamin came up with barns that have no walls. Two such barns are near the polo field and have twelve stalls each, housing twenty-four horses. "The lucky ones, those who perform and behave, have earned the right—like warriors in battle—to be there," says Grable.

"Horses only seek shelter when it rains or is too hot, so the barn roofs are like large sombreros for the stalls," the architect continues. "The horses can also stand up and communicate with horses in another stall. It was as if we were creating a dorm for athletes."

He pauses. "Everything here is an expression of the owner's way of thinking—that the barns stand alone, which has strong historical roots and is very Juddesque, if you will, in terms of its minimalist appearance."

And what is a barn without its own signature furniture? Working with their client, the architects developed saddle racks that roll around, with storage for brushes, hoof-picks and topical medicine. "When you take the saddles off the horses, nothing touches the ground," explains Flato. "Just like in the house, the owner wanted everything in the barn to have this incredible order, and yet it's in harmony, not only with nature but with how it has to function."

"We experienced both exhilaration and exhaustion working on this project," admits Grable. "If you've been out on the ranch for three days, you feel like you've worked for a week. He's all about working—and working hard."

Not to mention being in control. "Yet when he sees that you get it," explains Ted Flato, "he's very trusting and moves quickly." John Grable adds, "Besides a searing intellect, he has a tremendous wit and love for life. Our client just leaves nothing to chance." The architect chuckles. "As he always used to say, 'The road to simplicity is very complicated.'" □

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A portrait by Mary Cassatt provides an opportunity to mention the accomplishments of women. "It's a subject that interests me very much, since I have two teenage daughters," he says. "Another painting, *The Last of the Race*, shows the plight of the Native Americans. It may be my job to brag about America, but it adds integrity if I point out the failings as well."

Portraits of past ambassadors and presidents give him the chance to talk about great men and their achievements. "And their vanities, as in the flattering double portrait of Roosevelt and Churchill," he adds. "Roosevelt said that picture meant that history would remember them as they really were. Wishful thinking, since they both look ten pounds thinner."

The ambassador has a special fondness for one painting in particular, Gilbert Stuart's portrait of John Adams, the first American ambassador to the Court of St. James's. "I see that picture on my way out the door, and I know that no matter how tough my day, his was probably worse."

The Laders worked with Shore to hang the pictures thematically—American Impressionists in the drawing room, presidents in the central hall. Then the house was back in shape to do the job for which it was intended—to entertain and to help people meet.

The layout has always been right for entertaining. Barbara Hutton's architect, Leonard Rome Guthrie, designed a central hall, with interconnecting reception rooms on either side. Each room has two or three doors, which enables guests to circulate and meet the people the ambassador hopes they will meet.

Introductions are the job of every ambassador, but to Ambassador Lader they have always been a happy compulsion. "Ideas alone get nowhere, and relationships can be little more than networking without ideas," he says. "But ideas and relationships together [illegible] power. If two people who [illegible] plish something ne[illegible] tunity is lost. They c[illegible] house is a bonus; it bri[illegible] what we can do."

The house also plays an [illegible] behind-the-scenes role for th[illegible] can ambassadors. Senator George [illegible] ell used the house as neutral territory for the Northern Ireland peace talks in 1999. The various sides could meet, disperse to different parts of the house, then meet again. The ground rules were that dinner conversation would avoid politics. When someone mentioned opera, someone else offered that Puccini was fine but that the music was always the same—he felt he'd heard it all before. "Sounds like you guys to me," said Mitchell. "That certainly broke the tension," says Lader. "And the talks were a little easier because of that."

There are formal gardens close to the house, then what seem like boundless lawns that blend into Regent's Park beyond. The trees are magnificent; those planted by visiting presidents or ambassadors represent their home states. President Clinton planted an Arkansas water oak, Ambassador Lader a South Carolina hornbeam. There's even a putting green, the ambassadorial flag flying from the pin. These twelve and a half acres are the second-largest private garden in London. Only those at Buckingham Palace are larger.

The land was once Henry VIII's royal hunting grounds; early in the nineteenth century John Nash's grand plan for developing London included the layout of Regent's Park. Decimus Burton designed the site's original house, which was begun in 1825. After a fire, it became so dilapidated that Barbara Hutton felt no qualms about tearing it down and building the Georgian-style house.

> William Haines gave these rooms taste; it's still there.

During the war the house was used by the Royal Air Force, and the house, like the rest of London, suffered. When she returned after the war, the desolation Hutton saw there decided it. The next [illegible] she offered the ninety-nine-year [illegible] Estate lease to the United States [illegible] for one dollar, on condi[illegible] it be used a[illegible] official resi[illegible] the Am[illegible] ambassador to [illegible] happier times.

A suite on the top floor is for the Laders' daughters, Mary-Catherine, who attends an English day school, and Whitaker, who goes to London's American School.

A second-floor sitting room is Linda Lader's office, which she uses for overseeing the residence and for her work as president of the Renaissance Institute. The Laders founded the institute, and the weekends they have organized have been attended by Nobel laureates, the Clintons and other leaders in many fields, and their families.

Ambassador Lader is acknowledged for his exceptional interest in meeting and talking to British people. A typical day could include two breakfasts, a lunch, several receptions and a dinner.

He goes to them all, and he says, "I eat for my country—then I walk it off." In weekend-long segments he has walked the length of Britain, from Cornwall to Scotland; and he recently finished walking coast to coast. He stops to chat along the way, and locals think he's a tourist.

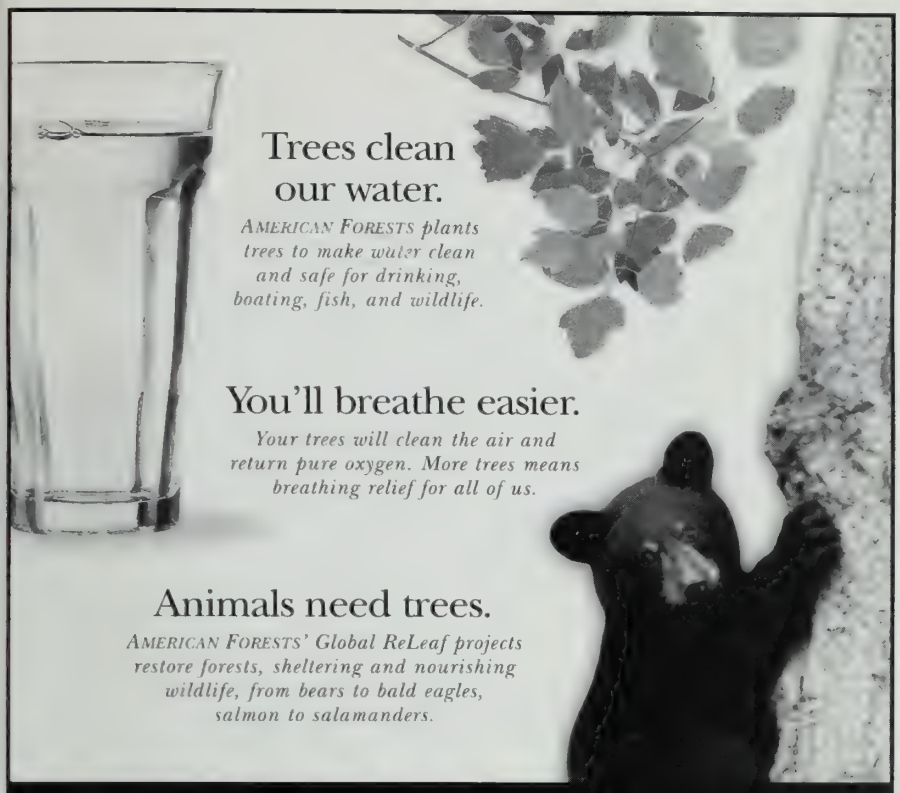
"After fifty or sixty miles of walking the tub at Winfield House makes Barbara Hutton's marble bath my favorite room in the house," he says.

Before Ambassador and Mrs. Lader moved into Winfield House, they worried it would be like living in a museum. It isn't, but just in case, they promised their daughters a dog. "The catch was that rooms like these don't need a puppy, they need a well-trained dog," the ambassador explains. "Someone told us about a school that trains guide dogs. Occasionally they have one that's beautifully trained but just doesn't settle down to serious work."

They got the dog, but they had to be approved first. Ambassador Lader duly appeared before a committee. "Do you own your own house?" they asked. "No." "Do you rent your house?" "Sort of." "How many rooms do you have?" "Thirty-six." "Where is this house?" "Central London." "Ah, but our dog need room to run—how large is your garden?" "Twelve and a half acres."

At that point the committee sense there was something more that they should have asked in the first place.

Winfield House is unique, and with this restoration, it is now ready to continue representing American ambassadors in London for years to come. □



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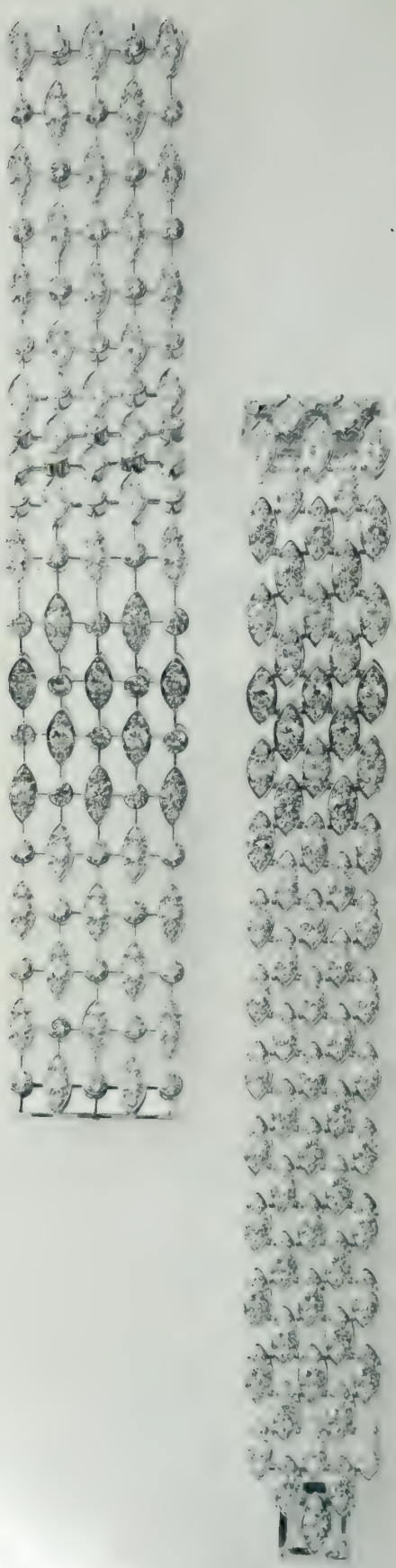

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